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EDITORIAL

THE Council's Seventh Annual Conference held at São Paulo in August, 1954, was the second to take place outside Europe, the first being in 1950 at Indiana University. We owe a great debt of gratitude to those who made it possible for the Council to meet at this great distance from its headquarters and we would record our thanks to the Brazilian Government, to the Commission of the Fourth Centenary of São Paulo, to the Brazilian Folklore Commission, to Dr. Renato Almeida, the organiser and guiding spirit of the whole Congress, to Senhora Oneyda Alvarenga, our gracious hostess at the Discoteca Municipal where the meetings of the IFMC were held, and to many others who entertained us and added to the enjoyment of our visit.

A survey of the work of the Council since June, 1953, is given in the Report of the Sixth Meeting of the General Assembly held at São Paulo on August 19th, 1954 (Bulletin No. 8), which has been circulated to members. This, together with the matter contained in this *Journal*, shows that there is a considerable increase in the general interest in folk music and in the activities relating to it. In these the Council can claim a small share. We wish it were larger, not because we have any desire to monopolise the field, but because we believe that the Council could be an even more effective agency in the co-ordination of activities that are being undertaken by scholars and learned bodies all over the world.

The Council has been in existence seven years, a period of some significance in folklore, and it is now incumbent on us to take stock of our present position and to consider what new steps we can take to further our objectives. Through our annual conferences and occasional festivals and above all through our *Journal* and our contacts with many radio organisations we have undoubtedly succeeded in furthering the interest in and the study of folk music. Reference to the index of the first five volumes of the *Journal* is an indication of the wide field that has been covered. But much remains to be done. In fact, we might say that up to the present we have only been feeling our way and that our real work now lies before us. One is constantly haunted by those ominous words (is it a Chinese saying?): "It is later than you think." Certainly this is true so far as the preservation of folk music is concerned, and we should be moving heaven and earth to organise collecting expeditions to those parts of the world in which there is known to be valuable unrecorded material. This is our first duty and one that brooks no delay. Our second duty is to increase our efforts to further the comparative study of folk music. Conferences such as we have hitherto held annually may help towards this end, but they are limited in what they achieve and other more systematic means should be employed.

We would ask members to consider these matters very seriously and to forward suggestions which can be brought before the Executive Board. It is easy to drift into inaction on account of straitened circumstances, but seven years ago we had sufficient faith to launch the Council with only £200 at our disposal—a grant of £100 from the English Folk Dance and Song Society and an anonymous donation of £100. So let us now press forward to new endeavours believing that if we rate our ventures high enough we shall find the means of fulfilling them.

THE SAO PAULO CONFERENCE

By MAUD KARPELES

At the inaugural meeting of the IFMC which was held in London in 1947 the delegate of the Brazilian Government was Dr. Renato Almeida. Five years later he attended the fifth Annual Conference, also held in London, and on this occasion he conveyed an invitation to the Council to hold its 1954 Conference in São Paulo in conjunction with the Folklore Congress which was being organised by the Brazilian National Folklore Commission under the auspices of the Fourth Centenary of São Paulo. This invitation was most gratefully and gladly accepted and two years later a number of members of the Council found themselves in Brazil, including seven members of the Executive Board to whom the Folklore Commission gave most generous hospitality.

The subject in which our Latin-American friends appeared to be most keenly interested was the definition of folk music or the distinction between folk and popular music, and no less than eight out of a total of eighteen papers dealt directly or indirectly with this subject. The formula* which was finally adopted in the last plenary session of the Congress is an amplification of the definition which emanated from the London Conference of 1952. We cannot expect that this definition will be final or that it will be agreeable to all scholars. We suggest that members should send us their views and that the matter should be raised again, not at the next Conference, but perhaps in two or three years' time. At any rate, we were more successful than the commission appointed to draw up a definition of folklore, for their findings were not accepted by the Congress and the matter had finally to be left in abeyance. It should be mentioned that six commissions were appointed and that the Conference of the IFMC formed one of these commissions.

Our great disappointment was that we heard so little Brazilian folk music. Three evening meetings at the Discoteca Municipal were announced as "Demonstraçoes Folclóricas com discos e filmes," and our hopes were high, but the demonstrations turned out to be illustrated talks and, although interesting, they were not Brazilian folk music. Why were our Brazilian hosts so retiring? The glimpses we saw and the snatches we heard have whetted an insatiable appetite and we long to hear and see more and to know more about these beautiful and vital art-forms which are so richly compounded of European and African elements.

The members of the Congress were invited to two concerts as well as to the Festival (described by Mr. Kennedy on p. 4). The first was a concert of folk song "arrangements" most beautifully sung by the Coral Paulistano, the choir of the Municipal Department of Culture of São Paulo. The arrangements, made by different Brazilian composers, including Villa Lobos, were for the most part devoid of artifice but full of artistic invention which seemed to spring naturally from the subject matter. The second concert, given by the Radio Nacional de São Paulo, consisted of popular music. It exemplified the difficulty there must be in drawing a dividing line in Brazil between folk and popular, for here one had popular music that was based very largely on folk music and had been developed one might almost say to a fine art. So irresistible was the rhythm of the music that it was accompanied by impromptu dance steps not only on the part of the singers and the members of the orchestra but also of the platform attendants and the control-room operators.

* See p. 23.

Other entertainments took the form of receptions and cocktail parties given by Senhor Oswald de Andrade Filho, the Conservatório Dramático e Musical de São Paulo and the Museu de Arte Moderna. At this last the sudden appearance of a group of Samba dancers formed a welcome diversion, particularly to the more venturesome, and not necessarily younger European members of the Congress, who joined in the dancing with a vigour which almost exceeded that of the Brazilians. The climax of enjoyment was provided by a luncheon party which Dr. Almeida gave to the whole Congress on the roof of the "A Gazeta" newspaper office. We were given samples of "folk" cooking and were entertained in folk manner by a singer who, accompanying himself on the guitar, improvised rhymed verses about the various guests. Then after the informal speeches were over, Douglas Kennedy's "For he's a jolly good fellow" was the signal for one song after another—"folk" or "popular" —to be struck up and sung by the whole assembly. It was only with difficulty that the party could be induced to break up and repair to the motor coaches which took us for a tour of the city. Everyone has heard of the wonders of São Paulo, but description gives little idea of the dynamic energy which has been, and is being, expended on the making of this city—one might almost say the re-making. Towering skyscrapers and small two- or three-storied houses stand side by side and everywhere buildings are being pulled down and built up again and new viaducts are being erected—all at lightning speed, so that a Paulista returning to his native city after a few years' absence will have difficulty in finding his way about.

Something of this energy and vitality is reflected in the folk songs and folk dances we were privileged to see and to hear and our great desire is now to find a way of making these better known to scholars and lovers of folk music in countries outside Brazil.

FESTIVAL PERFORMANCE OF DANCE AT SÃO PAULO

by

DOUGLAS KENNEDY (London)

THE Festival performance of Brazilian Folk Dancers concluded the International Folklore Congress and Folk Music Conference held at São Paulo. It had been arranged by Dr. Renato Almeida who had represented his country at the London Conference on Folk Music in Education in 1952. Dr. Almeida was particularly anxious that his European colleagues should not miss seeing the Brazilian folk dances, so many of which were like the Morris dances he had seen in London, and we naturally hoped for several opportunities to investigate the local music and dance traditions, but each day was filled with conference sessions and formal entertainment. Eventually it became clear that the great Festival performance was to be our only opportunity and we must make the most of it. This was to take place in the grounds of the Exhibition on the evening of the opening day. Early that morning the Congress met for its last plenary session in the Exhibition grounds and then the members were free to inspect the excellent folklore exhibits of the different Latin-American countries. Throughout the morning public attendance at the Exhibition had been very thin; but when the *Congressisti* set out on the evening visit the coach drove out of São Paulo into a vast traffic jam. The whole population had decided to visit the Exhibition. It took hours to thread through the crowds but at last, helped by the shrill cries of "Congressisti" uttered by our guide, we arrived within sight of the dance platform. Helped by a posse of policemen we clove our way through the solid mass until we reached the platform's edge. Here we were provided with chairs, but as the platform was nearly five feet high and about twenty-five yards square the view from the seats was clearly going to be limited. Then the teams began to arrive and to dance in procession across the platform. The São Paulo crowds had probably never seen the costumes and dances that were being shown and their curiosity caused a stampede that quickly overwhelmed our ringside seats. From that moment it was each Congressist for himself. Dr. Almeida searched for Miss Karpeles and myself and insisted on our coming up on the platform to see interesting points of detail. The crowd, however, was in no mood for any obstructions in the line of sight and the catcalls and boos forced us to be prone on the boards—not a good viewpoint for dancing! Seizing a convenient opportunity we crept ignominiously down from the platform and watched, clinging to its edge. Several times Dr. Almeida honoured us with a conducted visit up to the platform steps but sooner or later we were creeping down again.

What we did see was of the utmost interest. Some teams or "clubs" appeared as a cortège with characters leading the dancers: a bull, a king and queen, a clown, a man-woman. Others stopped to act a brief drama and speak a dialogue. One, the Ticumbi de Espirito Santo, was once a folk dance-drama but now has lost the drama and is just danced. This dance closely resembles our own Morris and the Austrian Tresterer dances. The costume is mainly white and includes two skirts; a short one over a long one. Each dancer wears a baldric and bells and a white hankerchief covers his head with a decorated hat worn on top of the handkerchief. While they dance their bodies frequently touch and bounce apart. A few Clubs consisted of middle aged men dressed in lounge suits and soft felt hats. In one, called Fandango, the men danced in two lines facing, four or five men in each line. First they danced such figures as back-to-back or cross-over; then they stopped and did hand-clapping with the dancers in the opposite line. A much dressed-up team

was the Resado from Algoas. Their head-dresses were decorated with small mirrors and spikes and balls of coloured glass. Some of their head-dresses were in the form of a crown, others resembled a temple or shrine. There was a Club of girl dancers who spun and stepped, and several Clubs of boys and girls who played song-games. One Club danced Moçambique, a kind of Morris-Sword dance with a "high clap" stick tapping* as in Lads a Bunchum from the village of Adderbury in Oxfordshire, and over-and-under arch figures.

A team of stick dancers, The Vilao from Santa Catherina, performed stick movements that appeared to me to be in a direct line with the Spanish Basque stick dancers. Many of the Clubs had "escorts" carrying naked swords or spears or bows and arrow. Some had Indians with feathered head-dresses and others had clowns with white painted faces.

There were a number of bulls—all decorated and some preceded by one or more teasers. One Bumba meu Boi (a corruption of Mon Boeuf?) had three teaser attendants who were tossed and knocked down and gored throughout the procession.

The relics of the dance contests, famous in the Iberian Peninsula, between two sides usually representing Christians and Moors were visible in the Congada and the Chegança de Movros and Chegança de Marujos. The all pervading Samba rhythm, appears in such onomatopoeic titles of groups as the Ticumbi and Cacumbi. The dance music of the various groups consisted mainly of chanting by the dancers themselves with a small mobile band of percussionists: drums, seed boxes, triangles and occasionally that magic drum with a rosined stick attached to the inside of the drumhead which is dragged through the fingers. This makes a "bull-roarer" noise, excellent for starting or finishing the longer rhythmical phrases. There were a few fiddles and melodeons but they were seen rather than heard.

The costume and regalia were mainly Iberian in character and the rhythms were mainly African. There were some elements of the indigenous Indian culture, although the occasional "Indian warriors" who appeared as characters among the clowns and bulls were, we were told, fancy dress figures and not the real thing.

Nearly every Club had its own banner. One, which we had to admire particularly, had been made in honour of the visitors from England; it showed a barn and cattle and the inscription in English, "good view farm."

The members of the great audience were delighted and surprised at these unusual characters. They were slightly awed by the bulls and hugely entertained by the clowns but their enthusiasm broke bounds when the São Paulo Clubs processed on to the platform. Each Club was composed of about twenty masqueraders, men and women. Each Club had its own distinctive dress, many of which wore European period costumes: Stuart Cavalier, Napoleonic Empire, Victorian. The colours used were of an incredible brightness and the materials velvety or plushy in texture. With their almost uniformly black faces and their bright dresses, about four hundred dancers in single file procession performed the Samba weaving in and out among each other to make a dazzling spectacle. The large crowd joined in the dance chant of the Samba Portela—all about Rio and São Paulo and present day city life. The step was only a dance walk but the whole of Africa seemed to be stirring as the rhythm made the very air itself drum and pulsate. Looking back on that great event I am conscious mainly of how much we must have missed but I am also conscious that we were in the midst of several great streams of folk tradition. This bodily rhythm and vitality that was so African was wedded to a dignity and formality of dress and behaviour that was the old Portugal and Spain.

* See Frontispiece.

PROCEEDINGS OF THE SEVENTH CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL

held at

SÃO PAULO, BRAZIL

August 16th to 22nd, 1954

AUGUST 17TH—MORNING.

PLENARY SESSION

Chairman: Dr. RENATO ALMEIDA (Rio de Janeiro)

DEFINITION OF FOLK MUSIC

by

MAUD KARPELES (London)

This communication is mainly a recapitulation of opinions that have previously been expressed and is offered as a basis for discussion.

AT the Annual Conference of the International Folk Music Council held in London two years ago we attempted to define folk music, but were unable to devise a definition which completely satisfied all the members. The provisional definition adopted by the Council was: "Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection."

This definition implies that folk music is the product of an unwritten tradition and that the elements that have shaped, or are shaping, the tradition are: (1) continuity, which links the present with the past; (2) variation, which springs from the creative impulse of the individual or the group; and (3) selection by the community which determines the form in which folk music survives.

The definition rightly leaves out of account the origin of folk music. The term can therefore be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by art music; and it can also be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten, living tradition of a community. But the term does not cover a song, dance or tune that has been taken over ready-made and remains unchanged. It is the fashioning and re-fashioning of the music by the community that gives it its folk character.

When a tune passes into oral tradition, it becomes subject to the forces of evolution and conforms in the following way to the demands of continuity, variation and selection. Firstly, the tune is to some extent translated into the accepted idiom, so that the continuity of tradition is maintained; secondly, it ceases to be static and stereotyped, but becomes multiform through the individual variations made by its performers; and thirdly, the forms in which the tune ultimately survives are determined by the community: for the variations which meet with approval persist, and the others die out. In this sense, a folk song, even when it has an individual origin, may be said to be of communal authorship.

The time factor must play a part in evolution. A song that is learned orally, say from the radio, does not immediately and automatically become a folk song, no matter how great is its popularity. Tipperary, one of the most popular songs in the first World War, never became a folk song because it was never re-created by the folk.

How long does it take for a composed song to become a folk song? That is a question that is often asked and one to which it is impossible to give an answer. In communities in which there is a strong folk music tradition a composed song which hits the popular imagination will very quickly be absorbed into the tradition, but where the existing tradition is declining the process of transformation will take longer, if indeed it happens at all.

The weakness of the definition adopted by the Council is that it leaves out the time element. The definition originally placed before the Council was: "Music that has been submitted *throughout many generations* to the moulding process of oral transmission." But the words "throughout many generations" were omitted, because it was felt by some that the time factor does not operate to the same extent in a new country as it does in one with an older civilisation. The objection may have arisen owing to an erroneous identification of the term folk music with autochthonous music. Many of the songs that are traditionally sung on the American Continent are of European origin, but their transportation from Europe to America does not invalidate their claim to be considered folk songs.

In any country in which art music and folk music exist side by side there is bound to be inter-action between the two types of music and there will always be a certain number of songs that are on the border-line; but this should not prevent us from recognising that the two types are distinctive. It must, however, be borne in mind that in the transition from folk music to art music or vice versa there must always be a re-creation. In the same way that folk music may constitute the raw material of art music, so may art music constitute the raw material of folk music.

Chairman: Professor Dr. A. E. CHERBULIEZ (Zurich)

ORIGINE DE LA MUSIQUE FOLKLORIQUE EN AMERIQUE

par

RENATO ALMEIDA (Rio de Janeiro)

PERSONNE n'a su donner un auteur à la poésie populaire comme l'a fait ce chanteur populaire brésilien en disant: les paroles sont nôtres, la poésie appartient au peuple. Si nous devons admettre que la poésie (et, quand je dis poésie, j'entends l'unité de la poésie et du chant) possède à l'origine un auteur, vu que l'autorité collective est complètement inacceptable, cet auteur n'a pas créé par une impulsion de son lyrisme personnel, il n'a pas employé d'expressions originales. Avant tout, il a chanté dans un but déterminé, employant des formes métriques, mélodiques, et rythmiques traditionnelles il a peut être imprimé un accent de sa manière d'être conditionné par son milieu. Il a créé avec les matérieux qui existaient déjà, habituels et spécifiques de la culture de son milieu, ce qui a déjà été appelé le lieu commun de la tradition. C'est seulement après que ce chant eut été accepté (et ne peut être accepté que ce qui possède ces caractères traditionnels) et que tout le monde l'eut chanté comme si c'était le bien propre, qu'il a acquis le caractère folklorique.

Les recherches touchant les chants originaires et la lente élaboration traditionnelle (ce que Guglio Fara a appelé l'ethnophonie) qui a soulagé les douleurs et réjoui l'homme des cavernes ne sont plus un problème de folklore, vu que celui-ci représente une expression de culture formée. Mais, même dans ces chants, l'autorité collective que Fara accepte est difficile à concevoir et ils se réfugient dans la "stratosphère de la lettre musicologique!" comme le dit avec ironie Paolo Toschi.

Dans nos pays d'Amérique le problème n'est plus le même car des cultures étrangères s'installèrent parmi nous, s'imposèrent aux cultures natives et s'associèrent à elles dans la culture, comme elles le faisaient déjà entre elles. Les milieux populaires se développèrent naturellement davantage que les milieux cultivés et eurent un contact plus grand avec les éléments érudits, comme cela arrivait, ne serait-ce que par curiosité et pittoresque, aux pères catéchisants et aux missionaires. Le problème n'était pas proprement un problème de création (sauf, naturellement, en ce qui concerne la musique indigène, pré-colombienne) mais un problème d'adaptation à la culture. Ceci explique que nous ayons reçu, surtout par l'intermédiaire de la musique religieuse, une grande quantité de valeurs érudites que les couches populaires ont accueillies avec entrain et ont largement utilisées. Il y eut une convergence entre la création populaire et ces formes qui ont survécu, établies par Hans Naumann, déterminant les formes spécifiques du folklore américain, par leur diffusion constante.

Beaucoup de documents folkloriques sont sans aucun doute d'origine érudite: ils sont parvenus jusqu'au peuple et celui-ci les a acceptés et utilisés en en faisant son bien, en les modifiant et les transmettant oralement de sorte que leur origine se perd dans la mémoire du peuple et est à peine connue des érudits.

Ceci se passe non seulement pour la chanson érudite mais aussi pour la chanson populaire absorbée par le peuple, vu que, ce qui la caractérise, comme l'observe Arthur Palmer Hudson, c'est d'avoir été suffisamment acceptée par le peuple pour qu'on s'en rapelle, pour qu'on la chante et la récite. Et Rossini Tavares de Lima conclut ainsi: "La poésie folklorique est toute faite ou acceptée par le milieu populaire,

même si elle a une origine érudite et une structure variable." Pour cette raison, la "Carte du folklore brésilien" a justement refusé la doctrine de l'anonymat comme élément caractéristique du fait folklorique.

Les Européens, qui abordaient les terres de cet hémisphère tout comme les nègres africains importés par la dure tâche de l'esclavage apportaient une somme impondérable de traditions folkloriques. Ces traditions se mélangèrent et subirent l'influence du nouvel *habitat* et des conditions différentes suivant lesquelles se fixaient ces nouvelles générations. Elles se comportèrent d'une manière différente et changèrent leur manière d'être. Le résultat fut un renouvellement de valeur d'où il résulte un folklore particulier à chacun de nos pays, conforme aux cultures qui s'y sont établies.

Cette somme considérable devait passer par une revalidation et une renaissance et, dans cette propagation, rien ne demeura égal, tout se renouvela. On reconnut immédiatement qu'il était vain de chercher à étudier notre folklore en se basant sur les groupes ethniques étant donné qu'il etait impossible de déterminer ce qui était exactement européen, nègre ou indigène, tant les éléments originaires étaient mélangés. Rien ne garde, rien n'aurait pu garder la pureté primitive. Tout se transforme et tout change.

Vu le caractère fonctionnel du folklore, la manière d'être de chaque fait différait de celle du fait originaire parce qu'elle se produisait dans un milieu différent; cette assimilation, que Hoffman-Krayer considère comme le régulateur de la diffusion folklorique, s'est produite en laissant au plus fort la tâche de donner le ton au plus faible. De là vient la prédominance des valeurs européennes et la plus grande persistance d'éléments ayant survécu et venant de couches érudites. Et cette rénovation continue de manière incessante de telle sorte que nous ne possédons pas, au Brésil, de cantique traditionnel, comme l'a observé Mario de Andrade; à l'exception peut-être de quelques rondes enfantines et de berceuses, nous n'avons pas de cantiques qui se sont perpétués de la mémoire des peuples. Il reste cependant des manières de chanter, de rythmer et de jolies mélodies qui sont l'expression constante de notre folklore musical.

Il en résulte une quantité immense de formes qui surgissent pour disparaître au bout de quelque temps; de ces formes subsistent toujours les éléments traditionnels qui conservent indiscutablement le caractère folklorique de notre musique. Ceci est le folklore à sa naissance, vrai dans la musique comme dans certaines autres de ses manifestations. Et ce qui a survécu dans les mythes, histoires, proverbes, etc. subit un tel changement que cela surprend. Dans ce cas particulier, il faut penser que le peuple transforme par des créations et des innovations vu que nous ne pouvons accepter l'idée que le peuple n'a que de la mémoire et pas d'imagination, comme l'a dit Bédier "le peuple ne crée pas"; au contraire, la bouche populaire est une source perpetuelle de lyrisme dont les moyens expressifs peuvent être pauvres et humbles mais ne sont pas dépourvus d'inspiration créatrice.

De même que le mélange des races a créé l'homme brésilien qui n'est ni européen ni africain ni indigène mais une fusion de ces éléments ethnographiques avec prédominance plus ou moins grande de l'une d'elles et qui devient différent du type originaire par le milieu, même quand il ne descend que d'une seule race, de même, le même fait s'observe dans le phénomène de culture populaire. Quels que soient les chemins par lesquels les autres folklores sont arrivés jusqu'à nous, ici tout s'est adapté à la nouvelle culture et a donné comme résultat une culture propre. Il peut, dans certains cas comme la musique, ne pas y avoir de forme définitive ou permanente mais les procédés formateurs présentent déjà une constance qui détermine la manière

d'être de leurs créations. La formation folklorique dans les pays américains résulte donc de l'adaptation des éléments qui ont conflué vers le continent en suivant les routes les plus diverses; cette adaptation s'est faite par elle-même ou avec les éléments des cultures indigènes plus ou moins avancées qui existaient sur le continent, le tout adapté aux conditions du milieu et à la manière de se comporter des nouvelles sociétés qui se sont formées. Pour l'étudier d'une manière exacte, il faut confronter les éléments ethnographiques de recherches avec les documents historiques et la recherche des facteurs psychologiques présents.

Le phénomène de l'origine de la musique populaire est différent et, dans cette différence, nous pouvons régler les limites des frontières qui les séparent. La musique dite populaire, créée par un auteur connu suivant une technique plus ou moins perfectionnée et qui se transmet par les moyens communs de diffusion musicale, résulte de formes érudites qui se dégradent ou qui renferment des motifs folkloriques, se servant toujours d'éléments de la musique folklorique. Très souvent, on trouve des morceaux de musique populaire qui sont calqués sur des morceaux folkloriques mais l'auteur leur donne une précision qui manque toujours à la musique folklorique. Un morceau populaire, un tango argentin, une samba brésilienne ou un fox-trot américain ont une forme définie, ils sont écrits et gravés, et, dans certains cas, leurs auteurs possèdent une technique perfectionnée, comme le Brésilien Ernest Nazareth, l'Américain Foster ou le Chilien Osman Perez Freire, pour ne citer que quelques exemples. Je sais bien que l'auteur de la musique populaire ne possède pas l'originalité d'un créateur érudit parce que ses formes sont stéréotypées, ses rythmes établis et son thème fixé d'avance mais il y a là une donnée personnelle que le folklore ne comporte pas. Il arrive, cependant, que beaucoup de ces compositions finissent par être acceptées collectivement avec le temps et par être possédées, transformées et utilisées par le peuple comme une chose qui lui est propre résultant en un légitime folklore.

Il y a une communication constante entre la musique folklorique et la musique populaire, une ascension et descension permanentes, vu que cette dernière se base très souvent sur des éléments folkloriques et parce que, quelquefois, elle se folklorise.

AUGUST 17TH—AFTERNOON.

Chairman: Dr. CURT LANGE (Mendoza, Argentina)

LA MUSIQUE FOLKLORIQUE DE SAO PAULO

Comme point de départ pour une conception de la musique folklorique*

* Read in Portuguese.

par

ROSSINI TAVARES DE LIMA (São Paulo)

(illustré par des enregistrements)

EN faisant des recherches sur le folklore de la région qui comprend l'état de São Paulo, nous estimons être arrivés à quelque conclusions sur sa musique folklorique:

(1⁰) En ce qui concerne le milieu préférentiel:
Elle subsiste entre des collectivités rurales et urbaines, intégrées dans la societé nationale brésilienne, dont les manières de penser, de sentir et d'agir ne sont pas la conséquence d'une pression immédiate d'éléments qui ne lui appartiennent pas. Par conséquent, expression de l'expérience de vie particulière des dites collectivités la musique folklorique pauliste s'oppose à la mode, à l'art et aux techniques savantes modernes, qui présupposent des foyers extérieurs d'irradiation en action constante, même si ces dernières peuvent être à l'origine de la musique folklorique.

(2⁰) Quant à l'origine:
Elle est création individuelle des membres des collectivités, comme aussi elle peut être d'origine externe, et avoir été introduite dans celles-ci à des époques reculées ou dans la période actuelle de leur existence. Ce qui importe c'est que les collectivités déclarent et identifient cette musique comme leur appartenant, même si elle appartient à d'autres collectivités qui leur sont liées pour des raisons d'ordre historique ou par contact actuel.

(3⁰) Quant à la conception:
Elle est: (*a*) improvisée de manière spontanée et acceptée au moment de sa création; (*b*) improvisée, essayée et acceptée; (*c*) traditionnelle. Comme musique folklorique improvisée et acceptée au moment de sa création, nous rencontrons quelques chants de danses africano-paulistes (*batuque, samba lenço, samba de Pirapora, jongo*) et dans quelques *airs* d'instruments à membranes et à cordes.

On peut trouver de la musique improvisée et essayée dans divers chants et même dans les airs instrumentaux d'autres danses, de provenance reconnue nègre et indigène, comme la *moçambique*, le *congador*, le *cururu*.

L'élément traditionnel, c'est à dire transmis de parents à enfants et se présentant sous des formes fixés ou au-travers de variantes, caractérise beaucoup de mélodies et d'airs des danses déja mentionnées, mais principalement ceux qui font partie des expressions de provenance européenne: les berceuses, les rondes enfantines, les chansonnettes, les romances, les danses gaies etc.

(4⁰) Quant à la divulgation:
Elle atteint la collectivité et se propage de manière presque toujours orale, verbale, pouvant subsister écrite et même imprimée. Chantée ou exécutée, la musique folklorique de São Paulo se divulgue par audition, de l'un à l'autre membre de la collectivité et peut ou non souffrir des altérations fondamentales.

Sa continuité est preservée par son sujet, à travers lequel la musique est vécue, revécue constamment par les membres de la collectivité, inspirant et orientant son comportement.

(5⁰) Quant au genre:
Il est vocal et instrumental. Le vocal est toujours en relation avec la poésie, qui porte sur les sujets les plus variés. La musique instrumentale est utilisée pour accompagner la voix chantée, la danse, et, aussi pour réaliser de petits préludes ou intermèdes.

En générale la mélodie vocale est libre; elle plane sur les instruments et les oblige à l'accompagner, cheminant avec eux sans relation vraiment accentuée. Elle est syllabique et même entremelée de déclamation: il est courant d'y trouver la voix de fausset.

La partie instrumentale est réalisée avec des instruments à cordes (*guitare, violon, grande guitare*) *membranophones, caisse, bumbo, tambu, cadongueiro, quinjengue, puita, pandeiro*) et idiophones (*recos-recos* et *chocalhos divers*). Plus rares sont les instruments à vent.

(6⁰) Quant à la forme:
Les formes le plus courantes sont les formes vocales, et pour cela, nous les classerons en: (*a*) chant soliste à une voix—appels des marchands, chants de travail (réunions de travail) berceuses, chansonnettes, romances, danses nègres; (*b*) chants en faux-bourdon avec la constante de la tierce au-dessus de la "voix principale" chansons pour la *guitare, cururu, cana verde, fandango, danse de St. Gonçalo, danse de St. Cruz, folia do Divino, folia de Reis*; (*c*) chant en faux-bourdon et choeur: *congada, moçambique, batuque jongo, samba-lenço, samba de Pirapora, prières*; (*d*) solo et choeur: rondes enfantines, session de terreiro (*macumba*), recommendation d'âmes.
Il n'y a pas à proprement parler de formes instrumentales, bien que les sons ou accords produits par les instruments constituent une caractéristique essentielle de beaucoup des formes déja mentionnées.

(7⁰) Quant à la structure:
Les mélodies vocales possédent une faible extension, ne dépassant pas huit, douze et seize mesures plus ou moins. La ligne mélodique est descendante et la terminaison se fait à la tierce, à la quinte et sur la propre tonique; quelquefois, la mélodie se termine en accord de trois, de quatre et cinq sons en final. La mesure qui prédomine est la mesure à deux temps et le mode est le mode majeur. La mesure à trois temps et le mineur apparaissent, plus fréquemment dans les chansonnettes et dans les romances.
L'instrument le plus fréquemment employé est la guitare à cinq cordes doubles ou guitare à dix cordes. Elle accompagne le chant en *plaqué* ou en *piqué*, c'est à dire en accords prédominants de tonique et dominante et en donnant le contrepoint, ou même en exécutant à l'unisson la mélodie vocale. Quelquefois, afin de montrer son habilité, le joueur de viole improvise, fuyant les règles traditionnelles de l'accompagnement.

Les instruments membranophones et idiophones unis ou non à la guitare donnent à notre musique folklorique, sa richesse rythmique et en certaines occasions, avec une polyrythmie exubérante, ce sont eux qui différencient la samba lenço du batuque et celui-ci du propre jongo. Les tambours, comme les guitaristes, sont souvent des improvisateurs, un genre qui se trouve surtout entre les africains-paulistes et leur descendants.

En prenant pour base ces conclusions auxquelles nous sommes arrivés et les observations que nous avons faites dans d'autres états brésiliens, nous suggérons que l'on considère comme musique folklorique celle qui présente les éléments suivants.

(1⁰) Etre exprimée et identifiée comme sienne par une collectivité intégrée dans une societé nationale civilisée;

(2⁰) S'opposer à la mode, à l'art et aux techniques savantes modernes qui présupposent des foyers extérieurs d'irradiation constante;

(3⁰) se divulguer en passant par audition d'un membre de la collectivité à un autre;

(4⁰) Avoir sa continuité préservée par son pouvoir de créer et renouveler les sujets.

Sommaire

LA BASE MUSICOLOGIQUE DU FOLKLORE MUSICAL COMPARE

par

ANTOINE E. CHERBULIEZ (Université de Zurich, Suisse)

Le folklore musical comparé entreprend l'étude des chants et des danses populaires non pas en collectionnant le matériel sonore relatif à une seule culture musicale, mais plutôt et par définition en comparant entre eux chants et danses populaires appartenant à plusieurs cultures musicales. Avant de commencer cet examen comparé il faut donc disposer d'un matériel "multilatéral." D'autre part, ce matériel multilatéral ne suffit pas en soi. Il faut trouver une méthode raisonnée pour en réaliser la comparaison. Cette méthode est mise à la disposition du folkloriste par la branche de la musicologie générale dite *musicologie comparée* ou "ethnophonie."

Les principaux sujets de l'ethnophonie sont: la technique de l'enregistrement sonore sur place (par exemple au cours d'une mission), la notation de ces enregistrements (transcription individuelle par l'oeil, transcription mécanique au moyen de méthodes optiques et électro-acoustiques, particularités sémantiques de la notation folklorique), la détermination des intervalles (calcul au moyen de "Cents" selon Ellis), l'étude des échelles, des formules rythmiques, de l'influence de l'ambiance sociologique, l'exécution et l'interprétation musicales (la part de l'improvisation, unité de création et d'exécution, techniques vocales et instrumentales), l'étude des instruments de musique (classification, migration, classements "sociologiques"), l'établissement des valeurs esthétiques, psychologiques, magiques, d'une culture musicale déterminée.

Tous les points de vue et toutes les méthodes que l'ethnophonie met à la disposition du folkloriste doivent être adaptés particulièrement à leur emploi dans le domaine du folklore musical dont les conditions d'existence, d'origine, de développement et de diffusion peuvent différer sensiblement de celles de la musique en général, et de la musique savante en particulier.

Summary

RHYTHMIC AND MODAL CONTRIBUTION OF GREGORIAN CHANT IN THE FOLK MUSIC OF BRAZIL*

by

JOSE GERALDO DE SOUZA (São Paulo)

with musical illustrations

THE author said that Gregorian chant was brought to Brazil by European missionaries at the time of the first colonisers. It profoundly influenced the music of the people: the white conqueror, the Indian, the negro and the "cabloco." This influence is seen in the folk music of Brazil with its free oratorical rhythm and its use of the modes. The author gave examples of plainsong and folk melodies cast in the various modes, and showed how Gregorian themes had been introduced into folk music, had been transformed and sometimes corrupted. Other elements in Brazilian music were the African and to a lesser degree the Amerindian.

* Read in Portuguese.

Summary

LA DANZA PUERTORRIQUEÑA*

by

MONSERRATE DELIZ (Puerto Rico)

THIS dance was introduced into Puerto Rico from Havana in 1842, since when it has undergone many changes. In recent years it has declined as a dance-form but remains supreme as an art-form. It has a known composer and has been transmitted through the written page, but it has many folk ingredients and might be considered as an example of music that occupies the frontier between folk and popular.

* Read in Spanish.

AUGUST 18TH—MORNING.

Chairman: Dr. JAAP KUNST (Amsterdam)

THE FOLK MUSIC REVIVAL IN ENGLAND

by

DOUGLAS N. KENNEDY (London)

FIFTY years ago folk music in England was known only to a handful of collectors. They were concerned by the urgent need to preserve a dying tradition and the difficulty of persuading the public that this tradition was in itself important.

The Folk-Song Society had been in existence ten years as a learned Society but no active steps had been taken to make the folk songs widely known. Cecil Sharp broke through the rarified and limited outlook by publishing his folk songs for use in schools and campaigning personally as a lecturer. Shortly afterwards he extended his popular work to the folk dance and his material was accepted by the then Board of Education as suitable for school purposes.

For twenty years between the two wars the folk songs and dances were an integral part of the approved musical and physical training of children and the younger generations were taught a fair sample of their national tradition. To Sharp must go the credit for restoring the knowledge of this tradition to the English boys and girls growing up during this period. But mere knowledge did not ensure a continuing interest in and practice of the folk tradition. When the children left school they did not find evidence of a living tradition of folk music. The revival among adults begun by Cecil Sharp and carried on by the English Folk Dance and Song Society, only affected a very minor part of the population apart from the teachers who were using the material in their classes. Thus the widespread activity in schools stopped abruptly with the school-leavers.

After the second war, the English Folk Dance and Song Society decided on a new policy, namely to concentrate on the adult interest and leave the work in schools to find its own level. If the quantity of folk music practised in schools diminished, the quality in those schools where it continued to be practised improved greatly. Only the naturally talented and enthusiastic teachers persevered with the work. The pupils of such teachers left school deeply interested and found a new and growing adult interest to which they could attach themselves.

In the adult field the Society's new policy has involved a turning away from formal instruction to the traditional methods of learning. Traditionally the songs and dances are picked up unselfconsciously by joining in. Folk material is, in its nature, so unaffected and spontaneous that it suffers in its character from analysis and conscious technique. The Society, in its search for new methods of practice and presentation, returned to the traditional sources. Surprisingly these had not dried up as the collectors of half-a-century before had expected: on the contrary, the growing public interest started by Cecil Sharp and fostered by radio broadcasting had stimulated the old springs of tradition and they were flowing anew. Encouraged by this living tradition the Society allied its teaching to it. Using modern methods of visual presentation, and assuming natural and spontaneous movement to be within the capacity of the individual, a new folk music revival began in England and the man in the street responded. The dances moved from the classrooms back to the lanes and greens, and the songs and tunes could be heard again in tavern and in town.

With this live and active interest among the adults, the school-leavers now have direct contact. Folk music in education is no longer separate from folk music in the whole life of the community. The one important point to be made is that without an established adult interest and encouragement, folk music in schools will never be any more than just another school subject.

Sommaire

LE VALEUR PEDAGOGIQUE DU FOLKLORE MUSICAL DANS L'EDUCATION SCOLAIRE

par

ANTOINE E. CHERBULIEZ (Université de Zurich, Suisse)

avec des examples musicaux joués au piano

L'EDUCATION musicale dans les écoles représente un type particulier d'enseignement musical. La musique scolaire doit être basique d'une part, et élémentaire d'autre part. Pour être basique elle devrait comprendre toutes les notions et reactions se rapportant aux phénomènes de la musique. Pour être élémentaire, la musique scolaire doit se contenter de la forme la plus simple de ces phénomènes, parce qu'elle s'adresse à des enfants ou à des jeunes gens, et parce que la formation qu'elle procure devrait être aussi complète que possible. Le matériel sonore idéal serait donc, dans ce cas, celui qui comprend tous les éléments structurels de la langue musicale sous leur aspect essentiel et sous une forme aussi concentrée que possible.

Or, le folklore musical authentique fait preuve de toutes ces qualités. Il est l'expression d'une force créatrice collective passée par un filtre individuel, soutenue par les qualités sélectives de la tradition. De ce fait, le folklore musical est direct, sobre, instinctif, complet et simple.

Sur le plan international, le folklore musical revêt une universalité humaine et musicale (pour ne pas dire artistique) qui le prédestine à servir utilement et efficacement l'éducation scolaire dans le domaine esthétique.

Dans ce sens, les lois latentes du dessin mélodique, de la phrase musicale, du rythme et du mètre, de la valeur expressive et émotive, de la fonction fondamentale des accords, des formes-types, de la relation entre la parole et le son—pour ne mentionner ici qu'un nombre restreint des phénomènes musicaux—peuvent être implantées dans l'âme de l'enfant. Le folklore musical étant un art instinctif et non savant, formera les jeunes d'une façon également instinctive et non savante. Son efficacité pédagogique sera donc plutôt de donner à l'enfant une base inconsciente et subconsciente par rapport à la musique. Il appartiendra à la période de transition de l'enfance à l'adolescence de rendre conscients et accessibles à l'intellect les divers composants de cette base.

On aura donc besoin de méthodes pratiques, tant dans la première phase "naïve" ou l'on établit le contact avec la musique que pour la deuxième étape ou l'on développe l'attitude consciente et analytique vis-à-vis des phénomènes sonores. L'on peut se féliciter de ce que la pédagogie musicale moderne ait déjà contribué dans une large mesure à développer ces méthodes.

THE FOLK MUSIC OF THE RYŪKYŪS

by

KIKUKO KANAI (Japan Music Institute, Tokyo)

with recorded illustrations

In all countries the people have the same fear and awe of the forces of nature and the gods whom they believe control their life and happiness, and it is the voice of this fear and their prayers to the gods which have been the beginnings of the peoples' music and their literature.

In ancient Okinawa there were female mediums called *noros* who interpreted to the people the *misezeru* or divine utterances of the gods. These utterances began gradually to fall into a regular pattern and were eventually formalised into a religious text called the *Omoro* which is the root of Okinawan literature. Likewise, the chanting of this text began to take on a definite melodic line, and it is from these original *Omoro* chants that Okinawan folk music is said to have sprung.

Part of the *Omoro* was written down about four hundred years ago and comprises 22 volumes. One of the volumes, forty-seven chapters in length, was used in the Court festivals, and could only be chanted by the *Kikoe Ogimi* or high priestess of the *noros*. She was generally the sister of the King of the Ryūkyŭs and outranked him in prestige. Little by little, the importance of the *Omoro* diminished until by the Meiji era only a few chants remained.

The *Omoro* chants included also a group of songs called *Umui* which were sung in the villages by the local *noros*, generally the daughters of the head men. These songs were handed down orally and were not notated until the Meiji era. They differ somewhat in style from the Court *Omoros*. Besides the *Umui* there was another secular type of song called a *kwainya*, so called because the songs end with the words "kô-î-na," which is actually a corruption of the Okinawan word "koina," a certain bird-call. The *kwainya* songs are always sung by women and are prayers for the safety of sea voyagers.

The *kwainyas* are based on the pentatonic and hexatonic scales which are the forerunners of the present scales used in Okinawa. Sometimes the songs end with a perfect cadence from the dominant to the tonic note, but there is a great variety of possible endings, the most common being cadences from the 3rd to the 4th notes of the scale or from the 2nd to the 4th. The most striking thing of all about the conclusion of a *kwainya* is that after the final note the voice generally drops either an octave, a fourth or a third. Some *kwainyas* are completely unresolved at the end in order to facilitate ease of repetition in the same way as the Japanese *ondos* with their interminable verses.

The accompaniment for the *kwainyas* and the *omoros* is generally provided by two wooden clappers or just the bare hands, although sometimes a type of snare-drum called a *nariyose* or *narikyora* is used.

About 1372, King Satto of the Ryūkyūs was engaged in politics and commerce with the Ming regime in China. About this time thirty-six families of the Chinese Bin-tribe settled in the Ryūkyūs, bringing with them various Chinese Court musical instruments which included the ancestor of the present Ryūkyū *Sanshin*. This three-stringed instrument is said to have originated in Egypt and reached South China through India, Siam, Burma and Annam. From Central Asia this instrument

is also said to have found its way to Europe. From South China it was brought to the Ryūkyūs and to Japan. Its contribution to the musical development of these two countries was very important indeed. After the introduction of the *Sanshin*, its use became popular in Shuri, the capital of Okinawa, for the accompaniment of thirty-syllable poems sung to Buddhist chant melodies.

Towards the end of the fifteenth century in the reign of King Shoshin, it was the custom for the feudal lords of the provinces to gather yearly at the Court. Music and dancing was, of course, indispensable for their entertainment, and this gave impetus to the development of music in the Ryūkyūs.

At this time a talented *Sanshin* player arose by the name of Akainko. He had come from the country to study the art of *Sanshin* playing at the Court, and he did much to enrich and develop the art by singing to *Sanshin* accompaniment the folk songs of his native province. People everywhere in the islands were delighted and were quick to follow his example. This court instrument was eagerly adopted by the people and gradually its shape was adapted to their needs. The neck of the instrument was shortened, for instance.

The universal popularity of the folk song exerted a natural selective influence and the best songs of each district only found their way to the Court. These songs introduced by the provincial lords were edited by the capital's best musicians and became in time the classic musical literature of the Court. This music was written down about 200 years ago by Yakabi Chooki in Chinese notation in a book which is called the *Kunkunshi*.

There are many folk songs which were never introduced into the musical literature of the Court and which continued to flourish as the wild flowers of the musical field. This folk music was continually growing and being enriched by the contact of Okinawa with other peoples in politics and commerce. The Ryūkyūs stand geographically in relation to China, Japan and the South Islands rather like the handle of a fan to points of the outer surface. It has therefore by virtue of its peculiar geographical situation been able to assimilate the best of the folk music of all these lands. Okinawa boasts a repertoire of over a thousand folk songs, a surprising number for so small an island.

The most common scale used is known as the Ryūkyū Scale and consists of the five tones Do Mi Fa Sol Si. Sometimes Re is added, making the scale hexatonic. In Okinawa there is no equivalent of the minor mode although a few songs do give a slightly minor colour although not nearly so dark and sad as the European minor modes and the Japanese *insempo*. (In Japan there are two scales, the pentatonic *yosempo* consisting of the tones Sol La Do Re Mi and the *insempo* which consists of the tones La Si Do Mi Fa La.)

Okinawan folk music commonly uses the augmented fourth and the augmented seventh. Although in disrepute elsewhere, these intervals are much admired in the construction of Okinawan melodies.

In Japan, the accompaniment to a song is generally played by a separate instrumentalist, whereas in Okinawa it is usual for the singer to accompany himself or herself, even at formal concerts and at the Court.

Whereas folk songs are sung by both men and women, the classical music of the Court is never performed by women. Its exponents are always the sons of noble families and the training they must undergo in order to become a musician is very arduous. The voice is rigorously trained and the student must practise singing against the sound of the sea breakers and across the hills and valleys. The volume of the voice, the musical interpretation of the words, and good *Sanshin* tone are the

three important points. The production of the voice differs from that in Japan. In Okinawa the natural voice is carried into the upper register without changing.

As you have seen, the Ryūkyūs were once a nation of great musical culture and accomplishment, and the study of the *Sanshin* was a necessary part of the education of the nobility. Music was highly thought of and played an important part in political and diplomatic life. There was even a Musical Officer in the government whose post was high ranking and well paid. Playing as it did such an indispensable part in the sophisticated life of the Court it was perhaps inevitable that the music began to lose its freshness and meaning and to become over-refined and over-complicated. Form and tone-production were developed for their own sake and we find gay poems being set to slow and dignified measures. The natural beauty of this music was all but lost, and as a result it could not live.

Folk music prospered, however, among the common people who continued to sing love songs and work songs and whose life was a fertile garden where beautiful melodies continued to burst into flower. There were songs and dances at the Girls' Festival on March 3rd. The Boys' Festival in May, with its inter-island boat races and tugs-of-war between villages, was also an occasion for much singing and dancing. These festivals were really Festivals of Music. There were gay processions, competitions of impromptu songs and dances, and *môashibi* or moonlight dancing on the moors by the young men and the young girls.

Unfortunately after the Meiji Restoration the Japanese government frowned upon the indulgence by the Ryūkyū islanders in their native customs and traditions. The Japanese taught them to look to foreign culture only for instruction and this trend was rigidly carried out in the schools. As a result the people began to be ashamed of their own culture, and to think that their own folk music was of no beauty or value.

After the Great Earthquake in Japan in 1923 the Japanese themselves instituted a revival of their native traditions and culture. People began to make collections of folk music. The same thing took place in the Ryūkyūs, but no sooner had the people begun to take a new interest in their own lovely music once more than the Pacific War broke out and Okinawa suddenly found itself in the midst of hostilities, and their folk music was lost once again.

It is tragic to think that Okinawan children are deprived of the folk music which should be as much a part of their early nourishment as their mothers' milk. Moreover, the loss of the Ryūkyū folk music is a loss not only to Okinawa but to Japan and the rest of the world also.

It is a pity that Japan, while she is doing so much towards the reconstruction of her life and culture, does not realise fully the importance of Okinawan culture in relation to her own. She should not forget what contributions her own culture has received from Okinawa. Although little by little the value of Okinawa culture is being appreciated, it is only by the minority since it is not as yet a part of the consciousness of the Japanese people in general. In order to appreciate the folk music of other countries it is necessary to understand fully the value of one's own.

AUGUST 18TH—AFTERNOON.

Chairman: DOUGLAS KENNEDY (London)

Summary

INVESTIGATION AND PRESERVATION OF AUTHENTIC FOLK MUSIC IN LATIN AMERICA*

by

FRANCISCO CURT LANGE (Mendoza, Argentina)

STUDENTS of folklore cannot fail to notice the dangerous influences which are being brought to bear on this science in the present day. When we speak of folklore, we are considering our true cultural patrimony, acquired by a long process of assimilation and amalgamation. The first phase of our slow cultural formation, occupying three centuries, was interrupted when our ports were opened to foreign trade, at the time of our Independence. From this period onward, and more and more rapidly during the last twenty years, our cities, under pressure of growing industrialisation, have lost their individual Ibero-American traits, and to-day they conform to a standard Babylonic universality.

Only one manifestation had retained its characteristics over more than four centuries: folk music and dance. It lived its own life, conforming entirely to our present-day definition that folk-culture belongs to a particular social group in a particular region where almost everybody is a direct participant. The stronger the folk music of such groups, the more impervious it was to outside influences.

But recently, folk music began to be "discovered" in a manner dangerous to its integrity, when gramophone recording was followed by indiscriminate broadcasting, by films and now by television. With recording began the migration of folk singers to the capitals. Very soon, these legitimate representatives of folk music became transformed, almost imperceptibly, from amateurs, or professionals in a very limited sense of the word, into real professionals living by the exploitation of their wares, through records or radio, or performances in cabarets and other places of entertainment. This process of economic betterment has resulted in the almost total migration of the most talented performers, who, in contact with urban music, modify and transform their own small repertories, and augment them with pieces from other regions and even from other countries.

Moreover, the use of gramophone records had spread to the outlying homesteads quite early on, and to-day the folk does not compose any more; instead, their gatherings and festivals are accompanied by music called "folklorica," which is in fact composed in the cities, not infrequently by musicians who have never been near the region which their music purports to come from. Thus, the hinterland has been rapidly despoiled of its communal riches, not only by commercial enterprises, but also by certain so-called folklorists, pseudo-scientists who handle the material as if it were merchandise.

Social and economic factors are contributing to the irreparable loss of our folk music, and its integration into urban music, where it is acquiring a function utterly

* Read in Portuguese.

opposed to its original one. If we desire to save the few genuine manifestations that remain, then we should issue an appeal, together with recommendations arising from the deliberations of our delegates here. If the state has evolved the right to protect and control hunting, fishing, forestry, waterways and other public utilities, it should also guard the culture of the people.

I propose, therefore, that it be recommended to the governments of our Latin-American countries that concrete means of preserving living folk music should be established through official channels; and further, that Universities that have not already done so should be urged to organise under the direction of competent specialists a department of folklore for the purpose of providing professional training in field work and facilities for the scholarly study of folk music.

Summary

THE HISTORICAL STRATIFICATION OF PORTUGUESE FOLK MUSIC*

by

ARMANDO LEÇA (Oporto, Portugal)

In analysing present day Portuguese folk music one finds elements related to the art music of various epochs, though these elements have been adapted to specific musical usages and have assumed new functions. The predominance of iambic and trochaic rhythms in the *Cantigas de Santa Maria* of Alfonso the Wise persists in our folk *romances*. True, the melodic phrases are now more evolved—they no longer accord to the troubadour formulae (bipartite) and ABC (tripartite), and they have lost their refrains, but of the *Cantigas*, Pedrell remarked: "They exhibit the type of tune and the musical taste which prevail to this day among the folk of Galicia and Portugal."

Before the appearance of the Zarzuela in the eighteenth century, which determined the character of Spanish music, it was impossible to study our secular music—art or folk—without relating it to musical activity in the rest of the Peninsula. Players, instruments, pieces of music all belonged, as a rule, to one and the same Iberian family. That was the case with the ten polyphonic songs included in Barbieri's *Cacioneiro*, and incorporated in the *autos* of Gil Vicente; it was the case with the *ensaladas* and *xacaras*, and such dances as the *alta e baixa*, *galharda*, *pavana*, *sarabanda*, and with the sword-dances which are to this day performed by the *Pauliteiros* of Miranda or the *Ferreiros* of Penafiel.

With regard to the nearest trans-Pyrenean country, France, our differences are clear enough, though reminiscences of certain children's singing games reach us, such as *Giroflé*, the *Condessa de Aragão*, and the romance of *Mirandum* (alluding to Marlborough).

The Corpus Christi processions, in which the Guilds took part with floats, dances, songs, even choirs accompanied by folk instruments, have played an important role in passing on to our own times the oldest traceable stratum of our folk music.

Among archaic survivals to be found in Portuguese music are the melodic assymetry of some of the old romances, snatches of plainsong, and the use of modes principally with the flattened seventh and augmented second which persists from the

* Read in Portuguese.

Danube to Andalusia. The presence of gypsies, and the employment in Spain of Portuguese harvest-workers may possibly explain the presence of this exotic intonation.

Songs for two or three voices, with an ingenious parallelism of thirds, fifths or sixths in the manner of free faburden are still to be heard in Minho, Beira Alta, and on the Serra de Montenuto, but their archaic quality is more apparent than real.

In the eighteenth century, the *fandango*, and possibly the *tirana*, arrived from Spain, and in time became Portuguese. In this century, Italian operatic melody reigned supreme, not only in the theatre and the church, but also in the popular *modinhas* founded on its tunes, which the folk themselves sang, often with unprintable words.

The end of the century saw the mode of the *modinha brasileira* and of Afro-Brazilian dances such as the "lascivious, sobbing *londum*" which succeeded the minuet and cotillon.

In the nineteenth century, such ballroom dances as the waltz, polka, mazurka, quadrille, entered into the tradition of the folk, who simplified and assimilated them. Elements of these dances are to be found in the *regadinho*, *farrapeira*, *chula*, *rabela*, and *corridinho*.

The liturgical origin of our oldest minstrel (*juglaresca*) music, and whether it is Portuguese or European in general, is still in dispute. The *Bendito*, however, is Portuguese in origin. We took it to Brazil along with our *mouriscadas*, *cavalhadas*, and the cult of São Gonçalo. To Brazil also went the rebecs, guitars, hand-drums (*adufes*) which the women of Idanha play as they sing to Our Lady of Amultão, and the tambourines with which the women of Alto Alentejo accompany their *Saias*. In the contrary direction, the Brazilian native *cuica* (friction drum) appears as the *ronca* or *zambora* in Beira Baixa, Barrancos and Campo Maior, and the *reco-reco*, brought from Africa or Brazil, is made by carpenters for our children.

To conclude this summary of historical stratification, I should mention that it is principally in the songs and dances connected with agriculture, that the most authentically Portuguese music persists.

Summary

THE RYŪKYŪ ISLANDS AS A MEETING POINT OF MUSICAL CULTURES IN THE PACIFIC AREA

by

SEIHIN YAMANOUCHI (Tokyo)

with musical illustrations

The folk song of the Ryūkyū Islands exhibits a surprising variety of modal structures. The six basic modes are not simple modal inversions of a common note-series, but are derived from three different note-series, corresponding to the three different pentatonic series of Sino-Mongolian, Japanese ("national" scales) and Indonesian (*pelog*) music. Three of the modal types are to be found in Mongolian, Chinese, Sino-Japanese and Indonesian (*slendro*) music; two are widespread in Japan as "national" Japanese modes, both in folk music and in ritual and ceremonial music; one is identical with a form of the Indonesian *pelog* scales of Java and Bali.

Such a picture strongly suggests that the Ryūkyūs occupy a unique position in the Pacific area as a meeting place of several different musical cultures.

JULY 21ST.

PLENARY SESSION

Chairman: Dr. RENATO ALMEIDA

RESOLUTIONS

DEFINITION OF FOLK MUSIC

THE following definition of folk music drafted by a commission consisting of A. E. Cherbuliez (President), Oneyda Alvarenga, Maud Karpeles, Douglas Kennedy, Egon Kraus, Jaap Kunst and Curt Lange was submitted to the Congress.

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity which links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives.

The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community.

The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and re-creation of the music by the community that gives it its folk character.

After discussion the Congress agreed that this definition be accepted. (Voting by country, 11 votes were given in favour, 1 against and 3 abstentions.)

FOLK MUSIC IN EDUCATION

The following resolution, drafted by the same commission as above, was submitted to the Congress:

This Congress is convinced that a knowledge of folk music (which includes dance as well as song) is the basis upon which should rest the musical education of the ordinary citizen as well as that of the specialised musician. It therefore recommends:

(i) that folk music should be used at all stages of education;
(ii) that the knowledge of experts should be utilised in the selection of material in the training of teachers and in the control of the diffusion of folk music by popular methods such as radio, television, records, films and public performances;
(iii) that the study of folk music should be raised to academic status.

The resolution was carried unanimously.

THE FRONTIERS BETWEEN "POPULAR" AND "FOLK"*

by

VICENTE T. MENDOZA (Mexico City)

KEEPING within the theme of this conference, I propose to define what we mean, historically, by the Mexican people, before outlining the various stages through which our musical culture has passed. Thus I shall reach a point from which the oscillations between "popular" and "folk" can be observed.

The pre-Hispanic peoples of Mexico, mentioned by Fray Bernardino de Sahagún and others, were divided into groups according to their occupations: a large group of artisans, manufacturers, salesmen, farmers, etc., formed the people proper. Then there was another group, set apart, comprising orators, musicians, priests, soldiers, administrators and nobility. But the rhythm of this life with its millenary traditions suffered a total eclipse with the arrival of the Conquerors whose European-Spanish ways were utterly incomprehensible. There was no point of contact, especially with regard to religious beliefs, between these two antagonistic cultures during the sixteenth century. From the biological point of view there was never any racial prejudice, and this is typified by the birth of Martín Cortés to Hernán Cortés and the Indian Marina. Thus were formed the future Mexican people, but at first these hybrids were accepted neither into Spanish nor Indian society.

It is well known that these mixtures not only concerned Spaniards and Indians, but included Negros and Asiatics, especially Philippines and Malayans. A large group of despised casts that nobody bothered about resulted from this during the sixteenth, seventeenth and eighteenth centuries. Owing to this difficult period of gestation it is not possible, as yet, to speak of a Mexican people in the true folk sense, but rather of an amorphous organism with diverse tendencies, borrowed sentiments and, above all, instability. When Mexico asserted its independence, the group which showed most signs of having achieved a certain degree of unity was that of the creoles. But these were doomed to while away their existence in inferior positions while the immigrant Spaniards held all the administrative positions and received all the favours, even in the religious orders, thus engendering much bitterness.

The real people, with unified feelings, can hardly be said to have appeared, when the Independence was proclaimed in 1821, except as small groups in and around the towns. But the prejudices were gradually broken down and the type known as "Ahí te estás" (there you are) emerged as the synthesis of all cross-breeding. Although there were still Indians living independently in their own communities, they were no longer considered apart, as in the time of the Emperor Maximilian, and when they were finally admitted into the Mexican army and other national organisms the final step had been taken towards the unification of our people. The Revolution of this century finally wiped out all traces of discrimination and we had reached the last lap in the process of homogenisation.

Let us now survey the music of these groups during the various stages of our history.

After the conquest the Spanish missionaries introduced Gregorian music and that of the Toledan rites in the form of responsories, sequences, parts of the Mass, prayers, praises and religious carols and songs, all based on ecclesiastical monody. To the Spaniards this music was part of their life, but it took the Indians a full generation to

* Presented but not read.

begin to understand it, and it was by no means popular, especially as they were made to learn it. There was also secular music brought by the soldiers and later spread by the musical tramps or minstrels. Finally there was the music brought by the early colonisers: the *alemana* (high and low), the *gallarda* or *españoleta*, the *zarabanda* and all those songs and dances of the sixteenth century. But these meant nothing but strange noises to the Indians who enjoyed them not at all. So this music was neither "popular" nor "folk" to the natives who remained completely indifferent to it. Chroniclers of the time certainly mention the Indians' aptitude for learning from the friars and the part they played in the church choirs and orchestras, but at least during the sixteenth century this music of phagots, flageolets, schalmeys, rebabs, together with the thrumming of gitterns and theorbos only probably touched them on the very surface.

The seventeenth century was one of great bustle and activity with newcomers pouring into the country and jostling around for the best places and the most profitable occupations. Much music was heard by the indigenous population, but it was perhaps that associated with religious ceremonies which first began to penetrate and mean something to them.

Spanish folk music, already centuries old, arrived in Mexico as a curious novelty and became popular, that is to say fashionable, music. Thirteenth century carols, Castilian *romances*, children's singing games, pastorales, couplets and ballads, and especially the music of the mysteries slowly began to please as the natives were allowed to take part in them and personify such personages as St. James or Charlemagne.

The process of assimilation went on quietly during the first quarter of the eighteenth century and could be compared to the gradual spreading of a drop of oil on paper. Gradually the Spanish *fandango* emerges as the most popular song and dance, the heart of every fiesta and, undoubtedly, the parent root of future Mexican music. On their side, of course, the negro serfs were busily developing their own music in their own reunions, and from these arose the *saraos*, *velaciones* and *escapularios*. So this music, at first completely incomprehensible, kept on infiltrating gradually into the hearts and souls of the people until, gradually, were formed the first cells of our folk music.

During the second half of the eighteenth century this music took root in rural places, agricultural and mining centres, and this marked the timid commencement of regional song and dance. During the last thirty years of the century the theatres of Mexico City and the provinces were invaded by the Spanish *tonadilla*, immediately popular with the Spanish and creole residents, whose tunes gradually reached the furthest corners of the country. When the *majas*, *naranjeras*, and other typically Spanish traditional characters were replaced by Indians, negroes, mulattos, etc., the form became popular with the masses and songs from the regions found their way to the stage of the Coliseo of Mexico City. Thus another step towards the crystallisation of Mexican folk music had been taken.

It has been seen that the fight for independence, in whose columns the new mixed race of Spanish, Indian, Negro and Asiatic blood fought side by side, was what finally brought the slow process of cultural integration to a head and gave the Mexican people a sense of solidarity and kinship, especially in the lowlands. Thus it was that the first *sones* were brought from Veracruz, Puebla, Tlaxcala, Oaxaca, Guanajuato, Michoacán and Jalisco.

During the first decade of the nineteenth century we find the rancher type from Guadalajara, from around the City, or from Veracruz firmly established, as are also

in music the *jarabe*, the *son* and such songs as the *valona*, *copla*, and *cantar*, truly the basis of Mexican folk music. Both the *jarabe* and the *son*, as spontaneous expressions of the people, link all the central regions and coast with, as their basis, the *jarabe tapatío* (from Guadalajara). Just as the *guajira*, *tango*, *pasacalle*, *bolero* and *seguidilla* are the folk forms representative of Jalisco, Michoacán and Veracruz; so are the *fandanguillo*, *malagueña*, *petenera*, *jota*, *zamba* and *cueca* to be found in Guerrero and Oaxaca; and these give birth to the *jarana yucateca* and the stage *sones* called *huapangos* from the region of the three Huastecas.

During the second decade of the nineteenth century the phenomenon of fashion and popularity turns up again, this time with the arrival of opera. Only very little *bel canto* opera had filtered through to our country at the end of the eighteenth century, but now this form gradually became the rage, starting with the upper classes and soon spreading to the whole population; and operatic romances, cavatinas and choruses even penetrated the church itself to the astonishing extent of Rosaries being sung to Italian arias! The drawing-rooms also echoed to the strains of Rossini, Donizetti and Bellini up and down the country, but it took twenty years for this music really to penetrate the whole country and become transformed into the sentimental song which made its definite appearance as folk song in Silao, Guanajuato, in 1850 in the compositions of Antonio Zuñiga. At about this time, round about 1830, Fernando Calderón and Ignacio Rodríguez Galván created the poetic form which was to become the basis of Mexican song.

There was now a certain variety of melody, harmony and form, although operatic ornaments and portamentos in the style of the Italian opera companies were still in use. However the wave now sweeps back from the country with real folk music in the form of the *canción ranchera* with its own melodic peculiarities and language, preserving in part the romantic song but completely innocent of any of the classical or erudite procedures associated with opera. Half a century of production by provincial singers and musicians also made Mexican songs out of the fashionable European dances of those days: the polka, schottisch, mazurka, waltz, march, etc.

Round about 1855 a new form reached the Mexican theatre and soon became popular: the Zarzuela or Spanish comic opera in several acts. It reached the height of its popularity at the beginning of the last quarter of the century, and its results in folk song composition are noticeable at the end of the century. The *danza habanera*, having as its model the "Paloma" of Iradier, is found at about this time among the populace, and it becomes very popular at the time of the fall of the Emperor Maximilian in 1867. The people took this form to their hearts, and it extended over the whole country producing, in a short time, Mexican types of real folk value such as "La Blanca Virgen," "La Paloma azul" and "Dulcísimo es llorar." At the end of the century the Colombian song, with its sad, sentimental and fatalistic character reached our coasts, and this opened the door to influences from the other Latin-American countries. These became apparent at the beginning of the new century.

The twentieth century has two well-defined and fundamental aspects: the first is the revolution, which shook the country from top to bottom, bringing to the surface all that had accumulated since the eighteenth century and stimulating the lyric vein of our people into producing present-day Mexican folk music which is based on the Spanish tradition; and the second has been the tremendous influx from the West Indies and Latin America of strongly syncopated rhythms, foreign to our tradition. These have had as their champions Guty Cárdenas and Agustín Lara, followed by a host of imitators who, from 1925 until the present day, have monopolised the radio stations. This music gives us the exact term "popular music."

CONCLUSIONS.

All that is fundamental, that is fully assimilated by the people over a period of many years, that at a certain moment passes from the stage of being fashionable to that of being popular and then finally takes root in the community soul, acquiring its own characteristics, is folklore.

All that is transitory, novel, fashionable, that touches only the surface of the sensitivity of the multitudes and then disappears without leaving traces, without stimulating production or giving birth to variations of the original models, is popular. Such are "La Golondrina" by Serradel and "Sobre las olas" by Juventino Rosas.

If Mexico has attained to a personality as a people, with homogeneous groups, and keeps on practising a tradition which allows her to create her own means of expression, then indeed does she have folklore.

Translated from the Spanish and abridged by Norman Fraser.

Summary

FOLK MUSIC AND POPULAR MUSIC IN BRAZIL*

by

DULCE MARTINS LAMAS (Rio de Janeiro)

Like the rest of the American countries, Brazil has only four centuries of civilisation. Her culture as a nation only began after her discovery, and her aboriginal inhabitants were replaced by predominantly Portuguese Europeans, who were later joined by Negroes from Africa, and finally, to a lesser degree, by Asiatics. It is therefore understandable that the character of the Brazilian people presents varied facets and is continuously in a state of flux.

Mr. Douglas Kennedy, of London, has already observed that people are influenced by the conditions in their own countries when they set out to determine what is "folk" and what is "popular"; but in our opinion, only through a comparative study based on the conditions of each people can we reach a satisfactory and unified definition of folklore.

The Charter of Brazilian Folklore acknowledges the existence of folklore without its traditional basis, insisting on the fact of collective and essentially *popular* acceptance, whether it is anonymous or not. This, because Brazil as a nation differs from the classical examples of national integration, European or Asiatic. Brazilian society reveals an acultural, even a transcultural, process, in which the continual shifting and shuffling of races have resulted in a kaleidoscopic cultural panorama.

In the musical field, the forms are so varied that it is difficult to say precisely what are the specific characteristics of our folk music. The very terms themselves tend to become applied to different forms and categories, varying from region to region. Thus, in certain northern districts, the word *samba* refers to the place where dances are held (the dances themselves may be such European importations as waltzes, polkas, etc.). In the country districts of Bahia, Minas Geraes and elsewhere, *samba* means the *batuque*, a round dance with one of the dancers performing wild leaps and turns in the centre of the ring. In certain north-eastern regions, as also in Goias, the word *samba* is given to a musical form in binary rhythm, lacking the characteristic syncopation of Negro melody. In the city of Rio, since 1917, *samba* has become a general term for popular music, and has also become specifically applied to a raffish form of ballroom dance performed by couples.

* Presented but not read.

Because of its topographical position and its bad climate, the north-east of Brazil has experienced less racial mixture, and its culture is accordingly more homogeneous. This is the region which has proved to contain the richest traditional material. For example, the music of the *sertão*, the backlands, still faithfully preserves all the peculiarities of the so-called ecclesiastical modes.

From the point of view of tradition, the *romance* is the most significant form in Brazilian folk music. Many of these ballads which have disappeared from the Iberian peninsula are kept alive in the imagination of the inhabitants of the *sertão*.

In Central Brazil, which was colonised under special circumstances, the music shows certain distinguishing peculiarities. The type of song most heard is the *moda da viola*. The man of the people who composes the melody is usually also the poet (one is reminded of the period of Pindar and Terpander in ancient Greece). Thus many *modas* have a known composer; but the traditional continuity of this form of song is assured by the way it is composed, by the structure of its tunes, and by the way it is sung, by two or more singers, nearly always in thirds, and with a certain lack of tonal precision.

Two aspects of folk music require to be taken into account: that which becomes almost integrally traditionalised (for instance, in rural areas, certain *romances* and ritual songs; in urban areas, children's singing-games, lullabies, and Negro cult songs); and that which is preserved through affinity of motive, co-incidence of contact or structural appearance (in urban life, the *escolas da samba*, *frevo* and *maracatu*; in country life, the *modas de viola* and certain forms of improvisatory song).

We take folk music to be that which is congenital to the unlettered man, formulated in his mind by the echoes of his own background, and corresponding to the esthetic tendencies of his social stratum. Now let us consider popular music, that is, music which is produced by composers in semi-literate circles. Such music may find acceptance among the masses, but its roots are not in their milieu. It may be printed, recorded, broadcast, sung extensively by the masses, but within a short time it dies.

However, to a limited extent, some popular tunes are assimilated by rural populations, and may become folk music. Mario de Andrade, a great connoisseur in these matters, called them "folklore espurio" or bastard folk music. *Modinhas*, *schottisches*, *mazurkas* of popular, that is, semi-literate origin, have entered the collective memory, and being assimilated and adopted by the people, they indubitably became folk music.

To summarise: *folk* music may be either (*a*) music which has become almost integrally traditionalised; or (*b*) music which is preserved by virtue of its structural idiosyncrasies, interpretative mannerisms, persistence of forms, and use of instruments of folk manufacture. In the case of (*b*), the following conditions are indispensable:

(1) It must be accepted and have patrimony among the masses.
(2) It must be an artistic expression of the people, and participate in their life.
(3) It must be distinguishable by the simple technique of its composition, in accord with the cultural milieu in which it is propagated.
(4) It must be preserved by exclusively oral means.
(5) If its composer is known, he must be of the folk, uninfluenced by art-music theory, and working within the frame of the musical characteristics of the groups he represents.

Popular music is music having a known composer, which shows a certain technique of structure, and some knowledge of the rudiments of music, particularly in the harmonic accompaniment. It is generally propagated by radio and cinema, and is printed. Its main characteristic is its relatively ephemeral nature.

ASPECTS OF CHANGE IN CARIBBEAN FOLK MUSIC*

by

ANDREW PEARSE (Trinidad)

A CONTEMPORARY conspectus of "folk" music of the Afro-Caribbean region leads to the formation of an inventory of *kinds* of music, commonly known by different names, having their own aural character, and consisting of individual *items* which can usually be further grouped as types defined by their association with particular dances or rites. Looking back over the past 400 years we can safely assert that major change has taken place (1) in the total content or inventory of kinds, by the emergence of new kinds and the desuetude of previously existing ones, (2) change in the item-content of kinds by the emergence and desuetude of items, (3) change in the form (aurally perceived pattern and quality) of individual items.

By item we mean a particular piece of dancing, a particular song, etc., as an actual event which recurs from time to time, and which exists as a norm, or remembered model. Other things being equal, certain minor changes can happen to the item owing to the "elasticity" of norms (i.e. spontaneous variation in responsorial singing), but there is little evidence to show that these are responsible for the musical "evolution" of melodic or rhythmic elements.

We are therefore lead to investigate the transmissions of musical norms at the level of the individual performer. Why did he or did he not learn effectively a certain pre-existing item? Why did he or did he not perform the norm as learnt? Why did he or did he not modify it in performance? Why did he or did he not perform an item which was characterised by hearers as a novelty? The answers to these questions are of two types: those relating to the matrix of social relations and their conduct guiding power and those relating to the customary physical ability to execute a norm (availability of instruments and of skill). Closer investigation makes it possible to be more specific about the location of music in the matrix of social relations.

The word *kind* is used to speak about groups of items which are families, owing their viability and their common features to the fact of belonging to a social institution. A social institution "is made up of action patterns operating in conjunction, whose aims require each other in a practical sense,"† and the musical items of which we speak are the aurally perceived aspect of one complex of action patterns within the institution. As such they respond primarily to the flux of that total system or institution, through the agency of which the larger process of change in the society and the hazards of history make themselves felt.

Popular nomenclature recognises the different kinds of music, and the musical character of the items of a kind is not primarily due to common origins of melodic motif (and rhythmic motif)—which are usually most diverse, but rather to the conditions of execution which are shared by personnel who participate in the institution.

An appraisal of the total system of behaviour of the particular social institution yields a variety of determinants of the conditions of transmission and execution of the music, and of the career of the musical form. The music may have to effect certain immediate ends—to synchronise group efforts in a song for hauling lumber, to accompany the symmetrical movements of a dance, to produce psycho-physical

* Presented but not read.

† See Nadel: *Foundations of Social Anthropology*, London, 1951.

tensions leading to dissociation or "possession," to act as a vehicle for amusing comments on abnormal conduct, etc.; roles of musicians and dancers may be ascribed to them on non-musical grounds, i.e. a certain dance may belong to people of a certain tribal origin, a certain song to a particular initiate; a certain type of music may be appropriated to a rare festival only, or to an especially expensive one; some ceremonies may have to be kept up all night, yet appropriate musical material may not be available, thus leading to the introduction of extraneous material—or a minimum number of personnel may be needed to execute ceremonies; a social institution in decline is likely to evince the weakening of authority or consensus in its structure, which can show itself in the failure of the correct transmission and reproduction of norms; execution of music may be legal or illegal, may require a certain administrative nucleus; the interaction of components such as the relative importance of dancing as compared with musical variation, the relationship of audience to performers; these are but a few of these determinants.

For example we are taking the group of islands Trinidad, Tobago, Grenada and Cariacou, whose populations, though culturally differentiated, are in frequent interaction. Excluding East Indian, and purely superstructural music, we have listed below the different *kinds* of music in the area, calling each by its local name.

Kind of Music—Name and description*	Institutions which contain it
1. "Congo." Tr.—"Congo," Patois. Songs—dances with 3 drum acc. Chantwell and Ch.	Music for wedding and christening dances held by groups of persons of Congo descent, and financed by contributions of group.
2. "Rada." Tr.—African Hymns, chants, drum dance songs, with 3 drums and sticks, 1 iron and chac. Chantwell and Ch.	Music for ceremonies of Rada (Dahomey) Cult groups; vehicle for invocation of saints, induction of spirit possession and pleasure dancing.
3. "Shango." African Patois. 3–4 drums and sticks, chac-chacs. Chantwell and Ch.	Music for the rites of the cult groups of Yoruba origin, including hymns, litanies and invocations, items associated with the immanence of particular deities. The music helps to induce possession and to support possession dances.
4. "Yarraba." Fon. Patois. 3–4 drums, sticks, chac-chac. Chantwell and Ch.	Music for pleasure dances held by descendants of Yorubas and their friends co-operatively.
5. "Kalenda." Tr., Gr.—Patois English. Songs with 3 drum acc. or Tambou Bamboo (Stamping Tubes). Chantwell and Ch.	Music to accompany quarter-staff duelling, between regional champions backed by followers at Carnival. Eccentric drum-beats act as lead in foot work, feint attacks, etc. Words boast prowess of champions and bands, throw challenging insults, etc.
6. "Belè." Tr.—Patois. Dance songs of 5 or 6 types with 3–5 drums and chac-chacs. Chantwell and Ch.	Music for formal secular festival organised by neighbourhood group and presided over by elected King and Queen, women wearing old fashioned dress, held on Public Holidays, etc., for pleasure dancing and occasional social commentary.

* Ch. = Chorus. C. = Carriacou. Gr. = Grenada. Tr. = Trinidad. T. = Tobago.

Kind of Music—Name and description*	Institutions which contain it
7. "Belè." Gr.—Patois. Dance songs of 8–10 types with 3 drums and chac-chacs. Chantwell and Ch.	Music for festival as above, or for crisis, etc., in association with Saraka or sacrifice to ancestors. Carries derisive comment on behaviour.
8. "Belé." T.—English. Bass drum and stick, keg drum, Tambourines chac-chacs. Chantwell and Ch.	Music for a pleasure dance, and for "working" by magicians involving possession. It has appropriated as a type a formerly independent kind, namely Congo music of nineteenth century immigrants to Tobago. Verbal context largely about magical power and dead magicians.
9. "Big Drum Dance." C.—"African" Patois, English. 3 drums and chac-chac. Chantwell and Ch.	Music of family or neighbourhood ceremony for ensuring favour of ancestors, accompanied by offering of food. For weddings, raising tombstones, boat-launching, etc., and in other critical situations, usually as the mandate of a dream. Also as a pleasure dance.
10. "Bongo." T.—English. Songs, dances, games and mimes, handclapping. Chantwell and Ch.	Music for a Wake traditionally to placate spirits of dead and the spirit of a culture hero. Sexual burlesque in word and mime and verbal parody of hymns predominates.
11. "Bongo." T.—Patois, English. Qua-Qua or pieces of bamboo beaten together or in South Trinidad "Tamboo bamboo," i.e. African stamping tubes. Chantwell and Ch.	Music for competitive male dance and games in the yard at a Wake whilst hymns are singing in the House. Nine or Forty nights Wake, carrying social commentary.
12. "Sings." Tr., T., Gr., C.—Patois, English, Nonsense. Chantwell (Tale Teller) and Ch.	Music to punctuate tales told to pass the time at Wakes, and to maintain participation of audience.
13. "Pass-Play." Tr., Gr., C., T. English, Patois. Unison songs, many traditional English children's games, or similar in musical style with slight off-beat flavour.	Music (*a*) for the games of children's playgroups but usually discouraged in school, (*b*) for pleasure and passing the time by adults at Wake.
14. "Work-Songs." Tr., Gr., C., T. English, Patois. Chantwell and Ch.	Music for formal co-operative work-days, with common meal, called Marroon (Gr.), Lend Hand (T.), Gayap (Tr.). Occasionally still used for informal group labour.
15. "Chanties." C., Gr., T. English. Cantwell and Ch.	Music for (1) synchronising effort in hauling at the launching of a schooner. (2) The Wake of a skipper, along with the ceremonial breaking of a barrel.
16. "Reel Dance." T.—English. 3 Tambourines, Triangle, chac-chac and singer.	Music for pleasure dancing and invocation of spirits of ancestors and spirits of dead magicians for divination, etc. Held before weddings, in cases of sickness, etc.

* Ch. = Chorus. C. = Carriacou. Gr. = Grenada. Tr. = Trinidad. T. = Tobago.

Kind of Music—Name and description*	Institutions which contain it
17. "Quesh." T.—French. Choral singing with harmony of French and folk traditional Cantiques de Noel.	Music for house-to-house visiting at Christmas season. The words are printed in a book.
18. "Sankeys and Trumpets." Tr., T., C., Gr.—English. Choral singing with harmony. From Hymnody of Protestant Churches or of local formation—sung as dirge, or highly rhythmic, modified with handclapping.	Music (*a*) for Wakes and (*b*) for the rites of the Shouters, Shakers, etc., where the "trumpets" may be associated with certain modes of psychophysical experience known as doptions, and also inducing possession.
19. "Veiquoix." Tr.—Spanish. Competitive, recititive-style singing accompanied by Tiple, cuatro, bandol, guitar and chac-chac.	Music for Cross-Wake or Velorio de Cruz, a family anniversary kept in accordance with a vow, and consisting of ballads of the Spanish Main, traditional folk-Catholic hymns sung before an ornate altar, quizzing on Biblical and school-book knowledge and "piccong" or ribbing.
20. "Fandang." Tr.—Spanish. As above with addition of bass. 7–8 types. Song-dances such as Manzanane, Joropo, Galleron, etc.	A pleasure dance following the end of a Veiquox.
21. "Road March." Tr., Gr.—English. Played by an ensemble. Short incessant reiterated chorus sung or played, usually a fragment of Calypso chorus, a kalenda chorus.	Music for street to lead dancing by carnival bands. Used for integration of group for hostile action.
22. "Calypso." Verse and Chorus in modern song form, accompanied by string band or dance band ensemble.	Music sung in "tents" erected prior to Carnival by singers competing for fame, money, love of women, in humour and social comment set suitably in a traditional style, to music.
23. "Reel Engage." C.—Patois, English. Fiddle, Bass Drum, Tambourine, Triangle, and occasionally Singer.	Music for dancing Reels, Quadrilles, etc., held either as a family dance for pleasure accompanied by an offering to ancestors, or as a "bouquet" or subscription pleasure dance organised by a small society.
24. "Parang." Tr.—Spanish. Acc. as above. Songs are serenades, aguinaldos (Carols).	Music for going from place to place visiting friends in their homes day and night throughout the Christmas season.
25. Wild Indians. 26. Black Indians. 27. Dame Lorine. 28. Sebucan. 29. Buraquite. 30. Speech Band.	Music for particular masquerades in Annual Carnival.

* Ch. = Chorus. C. = Carriacou. Gr. = Grenada. Tr. = Trinidad. T. = Tobago.

Kind of Music—Name and description	Institutions which contain it
31. Steel Band. Combination of marimbas tuned from 40 gallon oil drums.	Music (1) for Road Bands in Carnival, (2) for modern dances at all social levels.

Scrutiny of the kinds listed above, and their relation to one another in time and space, leads to the conclusion that the most important type of change is that which can be summarised as the movement of items from kind to kind, that is, from one social institution to another. This includes the movement of persons bearing musical norms from one culture to another, from one island sub-culture to another, from one social institution to another at the same level in the same society, from one institution to another up or down the social scale, from a rural to an urban institution inside the same society, etc.

A common phenomenon has been the arrival of the immigrant, bearing norms of musical forms and techniques, who in the process of adapting himself to the society he finds in the New World, becomes a participant in a social institution already in existence there. The institution may or may not permit him to reproduce his own music. From the start it is probable that he will have to execute the norm on instruments different from those to which he is accustomed, and conform in general ways to the conditions of the institution, so that the process of modification begins immediately, and the norm, reformed, becomes an item of the kind already in existence, largely taking on its musical characteristics. Should he fail to lodge his norm in an institution during his lifetime (or to transmit it individually to someone who will) then it ceases to exist in that territory.

Immigrants have in certain cases been able to recreate a social institution in the New World, and thus to introduce a new kind of music, although in most cases the supporting social structure soon imparts new functions to the transplanted institution, so that its internal system changes, and with it the musical form. In the case of African immigrants arriving as slaves, the possibilities of maintaining an old ceremonial were slender owing to the variety of tribal backgrounds and the rigid regulation of slave life by the planter. However, Africans who arrived shortly before or in the period following emancipation have in some cases maintained in changing form cults and ceremonies to the present day. Rada* exemplifies this situation. Whatever modifications may have taken place, there is little sign of Creole influence in this music, and there is every reason to believe that the music we hear to-day is close to that of the ancestral Africans who were performing it in the 1840s in Dahomey. The music belongs to the religious rites of a group of immigrants who were able to establish their cult on a solid footing in Port of Spain, Trinidad, soon after their arrival. The controlling factors were (1) the leader had already lived through maturity in Dahomey before he reached the new world at the age of approximately 55, and was thoroughly versed in the practices of the cult; (2) he was accompanied by other mature practitioners; (3) he was able to establish himself on his own lot of land and build a cult house there within thirteen years of arrival; (4) he lived from 1868 to 1899, i.e. from the age of approximately 69 to 100 an undisputed head of the household and the cult, raising twelve children who lived with him at the compound, and to some of whom he transmitted the cult practices including the music. After his death his daughter and son established their respective homes together on a larger plot of land, which became a compound with the houses of other kin, cult houses and

* See A. T. Carr: "A Rada Community in Trinidad," *Caribbean Quarterly*, Vol. III, No. 1.

a private cemetery; (5) the area, Belmont, in which both properties were established, was one in which many Africans settled, particularly Dahomeans, Ibos, Congos, and Madingos; (6) the present head of the cult is the son of the founder and leading drummer (i.e. the chief musician).

In contrast, the following is an example of the failure of a set of imported norms to find lodgement in a social institution. An old Trinidadian, son of a Congo, remembers a group of old Africans who would sit in the house of the dead at wakes, playing the "banja" (sanza) and singing about the dead while the younger people danced the Bongo outside. Neither songs nor instrument became a part of the ceremonies connected with the dead. Bongo in the yard, and the singing of "Sankeys" in the house is the firmly established form. But the Banja re-appeared made by the boys of Belmont out of a kerosene tin with bamboo tongues attached. This they used for hide-and-seek, the hider playing the banja and singing "Allez toujours! C'est là même i'est, cherchez pou' l'i, c'est là i'est." They had refabbed the instrument in local material, given it a temporary standing as one of a regular set of children's games, and maintained a vestige of a belief about the banja that it spoke with a "spirit voice," and that you could not tell where this voice came from. To-day the instrument exists as the "basse-en-boîte," large enough to stand on the floor and be played with the thumbs as a cheap substitute for the plucked three stringed 'cello, used for a bass in the traditional String Band (with badol, cuatro, guitar, etc.).

The amount of movement of items "from kind to kind" is related to the tendency of institutions to maintain exclusively their traditional content, to take in exotic material, or to sanction the invention of novelties. Thus, when the Rada cult uses oleographs of Christian saints graphically to represent its African deities, in respect of music it is exclusive, as far as the evidence shows. In contrast, the Shouters find justification for the introduction of new musical material in dreams, e.g. "I saw Abraham and he gave me this song to sing" or "As I journeyed up Mount Sion this trumpet came to me." The institution of Calypso demands "composition" of novelties each year. Yet in these two kinds of music it is virtually impossible to identify true melodic or rhythmic novelties except a few Calypsoes composed by middle-class sophisticates, and the growth in items comes from the introduction of items from other institutions or kinds (or often from superstructural sources) and the stretching and minor alteration of existing items to fit new words. From our point of view, therefore, no special consideration need be given to institutions sanctioning invention, and they can be subsumed under accretive institutions.

The Big Drum Dance of Carriacou provides a very good example of the accretive process. We must take it that at some stage before 1830 a "Cromanti" (predominantly Ashanti) group of African slaves started to practice in the West Indies ritual observances connected with belief in the power of ancestors, and those were accompanied by music and dancing known commonly to several members of the group from African experience. At a number of subsequent stages other slaves (and later freemen) either African or Creole, but with different tribal backgrounds, participated in the ceremony, finding it acceptable, and performed different dances to different music, which was learnt by the original groups and played and sung by them in inevitably modified form. These other dances came to carry the names of "nations" (Cromanti, Ibo, Scotch-Ibo, Temné, Manding, Congo, Rada, Moko Bangé, Moko Yégé-yégé, Banda). Colaterally it became customary in the island for each individual to identify himself with his "nation," traced patrilineally, and collectively this principle of classification became in some way a regulative factor in the selection of mates and associates in enterprises. But whatever discriminatory or competitive

overtones the system may have had, a deliberate and conscious catholicism developed in the sense that, in addition to its role as an ancestral cult, the institution of the Big Drum Dance came to have a social role giving recognition to the "multi-national" nature of the community, and affording a recognised place to various culturally differentiated groups which entered the island from time to time. Thus it came to have a generally accretive character, absorbing the songs and dances of the Old Creole group, and then, as Cariacouans travelled abroad for work, and sailed their schooners and sloops, they brought back and added to the latter part of the dance the Piké from Grenada, Ladderis, Quelbé and Lora from Union, and from Trinidad the Kalenda, Cariso, and Man Bongo. Recent observations show that accretion is continuing.

The music of the Big Drum Dance and the Rada Cult provides examples of the social basis of the tendencies towards exclusiveness and accretiveness as regards musical items. The adding of new items to a *kind* by accretion can be seen in *Bongo 11* from 5, 22 and 13 and in *Bongo 10* from 13, 14 and 18. Whilst the sacred *Veiquoix 19* remains exclusive, and is supported by the intermittent arrival of singers from Venezuela, its participants appropriate to *Fandang 20* folk music similar to its own kind but broadcast by radio from Venezuela, and also Calypsos which are rhythmically closely related to a dance of the Spanish Tradition—Paseo—; and *Parang 24* has added to its traditional Spanish language serenades "Stille Nacht" and "I'm dreaming of a White Christmas." As *Calypso 22* became established in connection with the Port of Spain Carnival, first as the nightly pre-Carnival rehearsal of the masqueraders of individual bands with their Chantwells, and later as a public performance on a commercial basis, it drew upon the musical content of a variety of rural social institutions (5, 7, 11, 13, 16, 18, 20 and 23) setting the melodic schemes of these items in its own basic rhythm. The choral element gave way to elaborate verbal virtuosity and wit, giving to these items quite a new character. To-day, melodic and rhythmic patterns are somewhat stereotyped, so that new material is introduced undigested, as "montage" or quoting.

The most interesting recent emergence of a new kind, is the growth of the Steel Band; yard-gang percussion bands, used for road marches, developed well-tuned steel marimbas out of oil drums during the 1940s each with up to twenty-eight notes; (1) being thus capable of providing music for modern dancing they become permanent dance-bands, as well as Carnival Road-bands. (2) Their musical norms were gathered in from traditional and current popular music. (3) Because of the technological limitations of the instruments and the folk-traditional skills of the musicians, these norms were radically transformed, and (4) for technological and other reasons, singing ceased to be a component. Thus they have come to provide a new kind of music, and a new and important institution in the society.

Desuetude is apparent in those kinds belonging to displaced social institutions. *Congo 1*—Descendents of mid nineteenth-century Congo immigrants have almost completely lost identity and intermarried becoming acculturated. *Work Songs 14* are seldom sung with the disappearance of co-operative labour on peasant holdings, and *Chanties 15*, which were important in the nineteenth century under the technological conditions of sailing, are remembered by but a few, who lead the singing at the infrequent launchings. *Quesh 11* belongs to a small cultural minority subject to assimilation and living near the town. *Black Indians 26*, *Buraquite 29* and *Dame Lorine 27* are merely "plays" and have not withstood competition with other traditional and original possibilities for Carnival Masquerading.

The instances of change referred to, and the numerous others which we have no

space to mention, could be subjected to explanatory treatment in terms of the wider system of patterned behaviour in the setting of which they take place, with special attention to (*a*) the movement of items from one kind to another; (*b*) the participation in a particular kind by executants who have received their musical technique in another kind; (*c*) the changing social function of a particular institution, and the consequent changing of the conditions determining its kind of music; and (*d*) the influence of technological changes. Whilst it is true that in the area under discussion, cultural interpenetration has been intense throughout several centuries, we see no reason why the same approach should not provide some explanations in areas of greater cultural unity, where change has come more slowly.

OTHER COMMUNICATIONS

The following papers were also presented to the Conference:—

Musique folklorique et musique populaire, par Oneyda Alvarenga (São Paulo).

Musique populaire et musique folkorique, by Juan Amades (Barcelona).

Contribution of the Museum of Dundo to the knowledge of African Music, by José Osório de Oliveira (Portugal).*

* Published in *Uma Acçao Cultural em África.* José Osório de Oliveira. (Lisbon, 1954.)

AUSTRALIAN ABORIGINAL SONGS

by

T. G. H. STREHLOW (University of Adelaide, South Australia)

WITHIN recent years much aboriginal song material has been gathered, mainly in Central and Northern Australia. The scientific value of this material can be readily understood; but its artistic merit has been the subject of much controversy. The present article has been written with a view to pointing out certain features of the Australian songs—features whose appreciation may enable listeners to obtain more enjoyment from aboriginal recordings. My remarks are based on my own collection, which was gathered in Central Australia; but they are true in a general sense of most Australian songs as far as we know at present.

An Australian song is not merely a tuneful composition whose melody is so important that it does not matter if any of the listeners do not grasp the import of the words. These songs are ancient and traditional poems, intoned according to old and customary modes. They are intoned or sung because they are in metres which give musical, not spoken, length values to all the syllables in each line. Syllables containing long vowels may take up no more time in chanting than syllables containing short vowels: in the latter case consonant clusters may take up the remaining time value of notes on which the syllables fall. For this reason native poems can never have their rhythms adequately represented by any English version which is intended only for recitation.

The Australian native songs are, therefore, a composite form of art, namely intoned verse; and their most striking feature is the element common to both music and poetry, namely rhythm. Rhythm is also an important element of the dance; and many of the verses in the Australian songs were intended to regulate the movements of ceremonial dancers.

The original Australian poets combined difficult rhythmic forms in an amazing series of variations. When a song was being chanted, it was not unusual for the singers to bring out its strong musical stresses in their chanting while tapping out simultaneously a different rhythm with their boomerangs.

The musical notation of sung verse of this kind presents very considerable difficulties; for there is no fixed melody in our sense of this word. And yet any collector of aboriginl songs soon becomes aware that the songs in any Australian tribal area have certain musical characteristics that correspond closely to what we call "tunes."

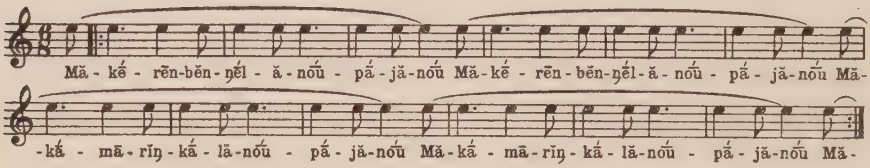
I believe that this difficult problem of musical notation may be solved by setting down the two constants that emerge during actual chanting. The first is the invariable rhythmic measure found in each verse of the song. The second is the "tonal pattern" traditionally associated with it. The "tune" of each verse then results from the combination of the rhythmic measure with this traditional tonal pattern.

Let us take by way of illustration one of the couplets which make up the Northern Aranda Honey-Ant Song of Ljába. The Honey-Ant Song of Ljába has a tonal pattern consisting of the following notes:

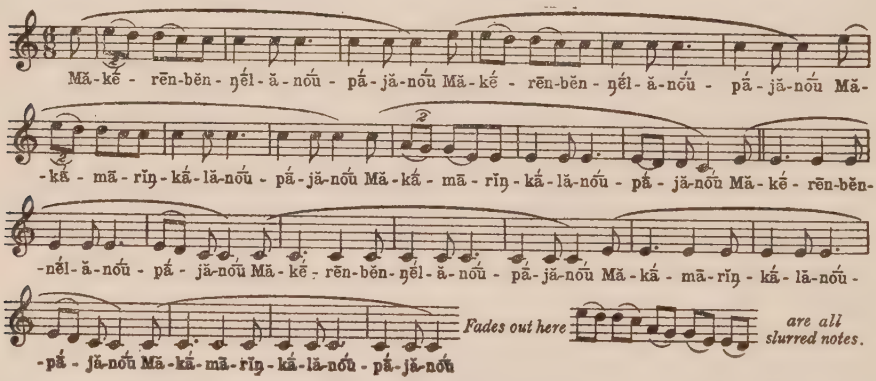
By setting down the notes in this manner, I am trying to indicate that most syllables of the Ljába verse couplets are sung on upper E and C, and on middle E

and C, and that the other notes are confined to the descending slurs from the important upper E (which is found at the beginning of the "tune") through upper C and middle E to middle C, which is the lowest note possible in the tune, and which is sounded during all the concluding syllables of this verse.*

The invariable rhythmic measure of this particular verse may be set down as follows:



But no couplet or verse in any Australian song is ever chanted throughout on a single note. Thus, when the rhythmic measure of the Honey-Ant Song just set down here is combined with its tonal pattern, a somewhat more complicated tune is evolved, in which the numerous slurred notes play an important part. These slurred notes fall into two groups. Firstly, there are the slurred notes from E to C. These occur *several times* at the opening of the verse and again several times—with their pitch lowered by an octave—at its very end. These opening and concluding slurred notes are separated by a *single* group of slurred notes which bring the mode down rapidly a whole octave. In this particular tune this central group of slurred notes ranges from A to C within the limits of three successive bars. The whole couplet, repeated twice, may be set down as follows:



I am indebted to Mr. John Horner, of the Adelaide Conservatorium of Music, for his patient transcription of an actual wire recording of this verse. I must take the blame for any flaws in my theory that this tune is the product of the mode and rhythmic measure set down earlier.

Had this Honey-Ant verse been recorded again on a different occasion, some minor variations would, no doubt, have occurred in this tune. Even when several singers intone this verse in unison, it can normally be observed that some of them begin their descent from the initial top note a little earlier than others. Since they cannot linger on the slurred notes, it follows that those who have hurried will sing many of

* Mr. John Horner has commented on this tonal pattern as follows: "It will be seen that the notes form the pentatonic scale consisting of the notes of our own C major scale minus the fourth and seventh (F and B).

their syllables on important notes pitched lower than those sounded by the rest. This practice results in an effect rather like harmony.

Four further points should be noticed. Firstly, there is the importance of the "slur" (two or more notes sung on one long syllable), which is one of the dominant characteristics of the Central Australian songs. Secondly, there is the matter of repetition. Each verse in the song when chanted is repeated several times. Thirdly, the normal speech stresses of the words from which each line has been composed disappear and are superseded by musical accents. Finally, it is not necessary for any verse to be begun on the first syllable of its initial line, nor does the verse have to be concluded on the final syllable of its last line.

As far as the words are concerned, Central Australian practice insists on running all the words in any verse line together into a single unit.* All verses of a song are invariably learnt by heart as such line-units, together with their rhythmic measure and their tonal pattern.

The language of these songs is linguistically most interesting. These poems are composed in specialised and very difficult poetic languages. These feature compound nouns, compound verbs, metaphorical terms, poetic synonyms, and hundreds of archaic and obsolete words. Up to the beginning of the present century many anthropologists believed that these songs were not merely difficult to translate, but actually untranslatable. My own researches and those of a few other language students have shown this view to be entirely erroneous. It is, however, true that even the initiated native men always had to spend many years in learning the songs which they chanted on all ceremonial, festive, and social occasions. A special oral tradition had to be maintained to explain the meaning of these ancient poems.

In Central Australia, as in many other parts of the Australian continent, the songs consist of verses composed as couplets. Each couplet expresses an idea or voices a statement complete in itself. This compression is capable, at its best, of producing striking effects with simple means. A single Aranda couplet, for instance, suffices to give a stark picture of a mulga-covered plain devastated by a roaring bush fire. The translation preserves the native rhythm:

Burnt by the bush fire blackened stumps,
  lo!, on the scorched ground dead they lie!

Burnt by the bush fire blackened stumps,
  lo! how they're piled high—stubs and stumps!

Each couplet is repeated several times during chanting. This characteristic repetition is found also in the words of the couplets. An idea or description which is too long for one sentence is spread over a group of couplets; and this group is held together by the repetition of key words, sometimes even of complete lines.

To illustrate this feature of native verse, a few more couplets may be quoted from the Aranda Honey-Ant Song of Ljába, from which the above couplet has been taken. In these couplets the honey-ants are described in their cells under the roots of the mulga trees. But since they are not ordinary but ancestral honey-ants, they are visualised in some of the couplets (for instance, in verses 2 and 3) also as human-shaped totemic ancestors wearing on their bodies decorations done in down. In my translation I have tried to preserve the original metre, whose stressed (/ = full stress, \ = half stress) and unstressed (x) syllables are grouped as follows: (x / \ x / x / / x /).

* See "Ankotarinja, an Aranda myth," *Oceania*, December, 1933.

The ant-workers yonder dwell, ever dwell;
In ring-tiered homes they dwell, ever dwell.

With down-hooded heads they dwell, ever dwell;
With stripe-banded chests they dwell, ever dwell.

With cobweb-closed eyes they dwell, ever dwell;
With down-hooded heads they dwell, ever dwell.

In cellaréd cells they dwell, ever dwell;
With bodies ring-rimm'd they dwell, ever dwell.

In cellaréd cells they dwell, ever dwell;
Like pebbles pile-heap'd they dwell, ever dwell.

Where far-flung their hollows stretch
With firelight aglow they dwell, ever dwell.

Where far-flung their hollows stretch
With firelight aflame they dwell, ever dwell.

The themes treated in the old Australian songs concern magic, religion, ritual events, and sacred festivals. They include charms against sickness; war songs, poems concerning the exploits of supernatural beings; charms to control wind, sun, and rain; love charms; and songs of the homeland. It is an indication of their great age that the sacred songs are regarded as having been composed not by human poets but by the supernatural beings, at the time when they were creating the physical features of the Australian continent.

Most of the Central Australian songs were regarded as being sacred. Only the fully-initiated men were allowed to learn them and to sing them. Women, children, and uninitiated males were not allowed even to hear them. Before the arrival of the whites in Australia these songs were regarded with deep veneration. All songs were privately owned—ownership rights being determined by the totem of the individual. To "possess" these songs by memorising them was once regarded as one of the highest goals in life by all ambitious young men. Mere skill in hunting or tracking could not bestow a fraction of the prestige conferred by the knowledge of the old songs and ceremonies. As I have set out in detail in *Aranda Traditions*, young men eagerly underwent cruel initiation rites and paid heavily in gifts of meat for the privilege of being taught the old songs and ceremonies in slow instalments by the old men of their group. But the coming of the whites resulted in tragic detribalisation, and in the destruction of the original native culture.

The ancient songs of native Australia are fast vanishing in our own day. Over the greater part of the Australian continent they have already ceased being sung; and in the remaining portions the same fate of complete oblivion awaits them. The young generation of natives has no further use for them. These songs, like the myths, ceremonies, and dances, were all tied too closely to the ancient religious ideas. A new age of mechanisation and materialism is sweeping away the last remnants of the old traditions even in the most outlying parts of the Australian outback. Recording machines and notebooks alone will save a small remnant of Australia's oldest songs for future generations.

A NOTE ON THE

DUNDO MUSEUM OF THE COMPANHIA DE DIAMANTES DE ANGOLA

by

JULIO DE VILHENA

THE Dundo Museum, in the town of that name which is the administrative centre of the Companhia de Diamantes de Angola, in Lunda (Portuguese West Africa), was founded by that Company in 1945, based on an ethnographic collection composed already at that time of several hundreds of objects representative of the native populations of that vast district situated in the very heart of Africa.

Later, this collection was enlarged by the acquisition of many other objects, and by gifts from the natives themselves who look upon the Museum as their "tribal mansion." Many who do not know it come great distances to visit it and are amazed at seeing there, gathered together and suitably presented, well cared for examples of their ancestral arts.

The Museum is in charge of a curator, ethnologist, and several European assistants, and also a corps of native auxiliaries whose inclinations and knowledge of the plastic arts, of habits and customs, of native music and folklore in general, make them valuable collaborators of the Museum and a permanent connection with the native element.

Created for the man of the region, frequented and highly appreciated by him, the Museum, nevertheless, does not deal with man and his culture only. It embraces also his environment, and consequently possesses, as a logical complement, rooms devoted to the flora and the fauna of the district, to its Pre-History and Archaeology. A library, of about 900 volumes relating to the arts and sciences of the African Continent, completes the Museum, and the results of the studies carried out by the staff of the Museum and by its collaborators are published in the Company's "Publicações Culturais," which to-day number twenty-three volumes.

The ethnographical work of the Museum could not, evidently, fail to take into account the musical folklore of the populations studied. But the protection and collection of that branch was begun later on, when attention was drawn to the tendency of the native to adopt music other than the traditional, and withhold from the latter the value and importance attributed to it by his ancestors.

In the circumstances, the Museum adopted two solutions to oppose this tendency: one, classified by the Museum as the *direct manner*, and considered as being, perhaps, the best procedure at present available for saving this folklore or, at least, for lengthening its life; the other, the *indirect manner* which represents a last recourse.

The direct manner consists in a permanent action exercised on the native, by showing him the value of his folklore, by inducing him to cultivate it regularly, and by promoting public functions, attended by whites, and constituting an expression of appreciation for those records of folklore and of applause for the performers.

Fortunately, such action was made relatively easy to the Dundo Museum, owing to its prestige among the natives and their conviction that it only wishes their good.

In this way, the Museum gets these populations to rehearse frequently, arranges facilities for obtaining musical instruments, supplies native clothes for the dances and gives prizes and other distinctions to the best groups. Very often delegates from

the Museum are present at these rehearsals or village festivities, and it is comprehensible that there is a certain emulation between the various tribes and their respective chiefs, regarding the best musical group to be presented.

Discussions are thus frequently heard in the villages about the originality of the songs, or the way in which they should be danced. A Council of village worthies, presided over by the Curator of the Museum, pronounces on any doubtful cases, giving their opinion concerning the manner which is in harmony with, or closest to tradition. The native is thus so accustomed to the Museum's action as regards his folklore that, by analogy with the Company's other services—Mines Service, Construction Service, Health Service, for example—he calls it "Song Service."

These public manifestations ordinarily take place in the native village attached to the Museum, and on the occasion of the visit to the Company of important persons, but every year, generally in September, the Company promotes the Great Native Festival in which medals and prizes are given to workers with 10 years' service or more. This Festival is customarily witnessed by over 6,000 natives and four or five hundred whites. The ceremony of the bestowal of medals is followed by a demonstration of traditional folklore, always awaited with interest and applauded with warm enthusiasm. The certainty that the white element praises and applauds their folklore gives confidence in the value of their tradition.

Unhappily, and as is understandable, this direct action is only applicable to a very small area, if compared with the enormous extensions of territory in the interior of Angola, although its influence is extended, by infiltration, to a reasonable distance.

The second method, that is, the indirect manner, is employed by the Company in those regions which cannot be reached by that previously mentioned. Here, the procedure is to discover centres still untouched by foreign influences, where from indications and declarations of the old people of the localities, a pure or relatively pure folklore still exists. For example, and especially after the stay in Lunda, in 1949, of Professor Artur Santos, of the National Conservatorium in Lisbon, the Museum services undertook expeditions to places very far from Dundo, in order to collect folklore. Great distances were covered, not only in the ethnographic area of the Lunda district but also in a wide zone in the interior of Angola, along the Belgian Congo and North Rhodesian frontiers.

The difficulties to be overcome by these missions were many and great, especially as regards the most promising centres, situated in areas without roads, and of difficult access owing not only to the loose sandy soil but also to the numerous water courses and marshy tracts to be crossed. Sometimes, several months were passed in the same region, and very often gasoline was lacking for the motor vehicles and for the portable electric generator. Injuries to the automotive units are, evidently, very frequent, owing not only to the paths which have sometimes to be utilised, but also to the heat and damp.

Even so, a fairly great number of tribes were visited, such as the Camaches of the Lower Cuando, the Canhengos, Caluios and Bundas of the Luati River, the Luchazes, Caiaumas and Cacangalas of the Mussuma and Cubangui Rivers, and the Lundas-ndembos and Luenas-Cassabes of the Upper Zambesi frontier posts. Altogether, the folklore mission has registered and made definitive records of about 1,000 songs and instrumental pieces collected from the above tribes, and also from the Quiocos, Lundas, Balubas, Bena-luluas, Bena-mai, Bena-n'goje, Bena-n'sapo, Cacongos and Camatapas, of Northern Lunda.

So far, all records were made by a disc-recording apparatus, but in future a tape recorder will be used for this work, which will give greater mobility, as it will avoid

the transport of the voluminous and fragile stock of virgin discs in the conditions of travel prevailing in the tropics.

The Company possesses twenty duplicates of its collection of discs, which will be offered to cultural establishments and institutes interested in this branch of art, in various countries, after completion of the revision and translation of the words of the songs, of the ethnographic and other elements relating to the peoples or tribes visited, and preparation of the photographs obtained. It is probable that before beginning this distribution, the Company will call upon an expert in folk music to examine the material collected directly by the Dundo Museum.

The Dundo Museum hopes shortly to recommence the collection of musical folklore from the populated areas in Lunda and in the Malange district, which are still unexplored as regards folk music.

NINETEENTH-CENTURY YIDDISH LOVE SONGS OF EAST EUROPE

by

RUTH RUBIN (New York)

Of all the categories of nineteenth-century secular Yiddish folk songs of East Europe, the love songs are the most numerous, popular, melodious and poetic. This fact challenged a number of writers on Jewish literature and folklore, who were not able to account for this type of song current in a community which was patriarchal in structure and strict in its religious observances.

At the beginning of the century, the inner life of the Jewish community in the Czarist Pale of Settlement[1] was ruled by a small group of merchants and religious leaders, while the community as a whole was oppressed economically, socially, politically and culturally by the autocratic Czarist regime. The majority of the Jewish population were concentrated in towns and villages, forbidden the ownership of land and excluded from the basic industries. Economically degraded, the labouring folk were compelled to seek their livelihood in the secondary crafts, such as tailoring, cobbling, tanning, roofing, baking, etc.

The high point in the life of the average boy or girl was the marriage ceremony. Jewish folklore is replete with references to the wedding day, the preparations for the ceremony, the relationship between the families, the terms of the marriage contract. Learning and scholarship, piety, social standing, economic security, dowry, were the deciding factors in the selecting of a mate and rated high in the "business" of marriage. Although this pattern was most pronounced among the economically secure groups, it nevertheless prevailed among the people as a whole. The average mother aspired to marry her son or daughter into security and social position. Women readily sacrificed themselves, working to support their males at their studies, for possessed of these spiritual values, the male, whether parent or groom, commanded a stronger position in the marriage transaction and paved the way for the whole family into Paradise. Tragic were the emotions of the mother who was compelled to send her young children to work and thus give up the dream of security and social prestige that a life of study of the Torah held out for them.

From the cradle the child already heard lullabies and ditties about Torah-learning and about the day of marriage.[2]

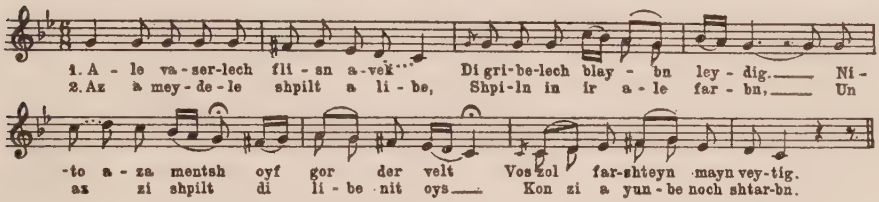
Although in many ring-games children performed the selection of a mate as a matter of course, in the environment of that day, however, this was decidedly not the function of the young people. Mating was seldom left to chance. The current belief that "marriages were made in heaven" did not deter parents, who, with the aid of matchmakers, energetically performed their task within the Pale. The average boy and girl were often married at the tender age of twelve or thirteen. A vivid description of such a marriage at the turn of the century is given by the folklorist-historian Saul M. Ginzburg:

> "The bride had just turned twelve. As was the custom in those days, her father, together with other relatives and scholars, 'tested' the groom's scholarship, before the engagement papers were signed. Everyone was quite satisfied. The bride too, had to demonstrate her virtues before the groom's parents, by unravelling a ball of thread, which they had tangled, and to pick up from the ground a number of objects which

they had supposedly dropped accidentally. She too, 'passed the examination,' demonstrating that she was a girl of patience and tact. . . . The wedding was soon arranged. . . . After the wedding, this barely thirteen-year-old 'woman' could be observed playing at various games in the courtyard, with other such 'women' and girls."[3]

In such an environment, the term "love" rarely expressed the emotion between the sexes prior to marriage. Whenever it was used, it most often described the affection for parents, family or friends. For the boy or girl to dream of love, let alone sing about it, was considered alien and sinful. This phenomenon led several outstanding writers on Jewish literature and folklore to assume that, not only was the term "libe" (love) absent from the Yiddish vernacular of that day, but that the very passion itself was non-existent!

Below is an excerpted example of a typical Jewish love song.



All the little brooks rippled away,
And the ditches are bare and arid.
There's not a soul in all this world
Who understands my sorrow.

Oh when a maiden falls in love,
Her cheeks like a blossom bloom,
And if her heart in love is broke,
Her days are numbered and doomed.[4]

Harsh military laws, expulsions from villages, national persecution, the separations attending these occurrences and the constant search for work, resulted in a great number of love songs of sorrow and longing.

Songs of untrue love were quite common after the '70s, with the entry of women into industry. Composed by working girls, they bewailed the long hours, tedious toil, low pay and cruel fate which held them "chained to the needle and the wheel." Deprived of social standing in the community, without a dowry, these girls were often lonely and helpless, doomed to a life celibacy. The following excerpt is a touching example:

On the hill there stands a dove,
Cooing with her mate.
I too, had a dear friend once,
But he is far from me.

Rivers of tears do flow
From my weeping eyes.
I have become like driftwood
Floating down the stream.[5]

The constant interference of parents often drove a girl to an illicit love affair. Tragic was the moment when parents discovered her secret. Often, young people would elope to another town, occasionally even to America, as the following example lilts half in jest, half in earnest:

In America, the carts go
Uphill and down.
And when a fellow loves a girl,
He loves her with all his heart.

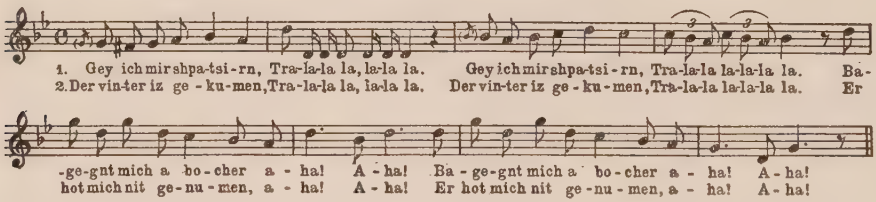
In America, the twisted loaf
Is baked for the whole world.
And when a fellow loves a girl,
He marries her though she's poor.

In America, they bake doughnuts
For the entire year.
I'm your groom and you're my bride,
We make a lovely pair![6]

A strong pressure was brought to bear on the Jewish community in the Pale, by the Haskala movement,[7] which attracted large sections of young people, among them many Talmudic students. In their efforts to introduce West-European ways of life into the economically-backward, socially-oppressed Jewish community, the *Maskilim* often incorporated in their campaign for universal education, the right of the young generation to decide its own fate in the choosing of a mate.

A dramatic treatment of this struggle between parents and children can be found in S. Ansky's play "The Dybbuk."[8] The play gained widespread popularity following World War I, reflecting as it did, even then, the tragedy of the mismated and the yearning of lovers to decide their own fate in the choice of a mate.

As the century progressed and the love-motif gained normal ground, the number of mischievous, playful, teasing, flirtatious songs increased in number. Even the maidens sitting with their fanciwork behind "latticed windows," began to sing (and undoubtedly also compose) love songs. Below is an excerpted example:



I went a-walking, tralalala,
And met a handsome fellow, aha!
He promised he would marry me,
But put it off till winter, aha!

Winter has come and gone, trala,
But he forgot his promise, aha. . . .
To-day he came a-courting again,
But I would not have him now, aha!

The themes of the love songs were many indeed. In addition to the few examples[9] given above, there were songs of hopelessness and unrequited love, songs of bitterness of jilted and cheated maidens, tragic ballads of murders and suicides, riddle and courting songs, marriage songs and songs about the "cruel" mothers-in-law. Although Yiddish love song is a "female" song in the main, a number of love songs were also composed by men.

Seen as a whole, East European Yiddish love songs of a century ago, reflect the life of the Jewish Pale of Settlement within the Czarist Empire, mirroring the prevailing customs and social obligations, as well as the perennial struggle of the young with the old. The love songs served to channel sentiments which established society of that day did not countenance in the open. More than any other category of nineteenth-century Yiddish secular folk song, the love song achieves a high degree of poetic quality and melodic beauty. These songs inspired not only the generation of Yiddish poets emerging in East Europe at the end of the century, but the generation of Yiddish poets in the United States, following World War I.

References

1. In 1835 the Pale of Settlement "comprised Lithuania (Kovno, Vilna, Grodno, Minsk), the south-western provinces (Volhynia, Podolia), White Russia (Chernigov, Poltava), minus the crown hamlets, New Russia (Kherson, Ekaterinoslav, Taurida, Bessarabia) except Nilolaev and Sevastopol, the government of Kiev exclusive of the city of Kiev." (*A History of the Jewish People*, Max L. Margolis and Alexander Marx, Philadelphia, 1927, p. 669.)

2. For examples see *Lider-Zamlbuch*, compiled by Z. Kisselhof, St. Petersburg, 1911, No. 20, p. 12, and "Nineteenth-Century Yiddish Folksongs of Children in Eastern Europe" by Ruth Rubin, *Journal of American Folklore*, July-September, 1952, p. 237.

3. *Historishe Verk*, Vol. II, "Hundert Yor Familyen Geshichte," p. 29, New York, 1937. *Yiddish Literature in the Nineteenth Century*, New York, 1899, pp. 57, 61. *Yevreiskiya Narodniya Pesnya*, St. Petersburg, 1901, Intro. p. xiii. *Shtudi-es Vegn Yidisher Folks-shafung*, New York, 1952, p. 71. *Ale Verk fun Mendele Moycher Sforim*, Warsaw, 1913, Vol II, pp. 87–8.

4. Collected by the author in 1950. Textual variant, but no music, contained in *Yidishe Folkslider*, compiled by I. Dobrushin and A. Yuditsky, Moscow, 1940, No. 16, p. 109.

5. *Ibid.*, Dobrushin and Yuditsky, No. 51, pp. 86–7.

6. *Ibid.*, Ginzburg and Marek, No. 228.

7. The Haskala movement traces its origin to the intellectual impetus given it by Moses Mendelssohn (1729–1786) in Germany, where a parallel movement of "Aufklaerung" was in progress. Maskilim were often cultured men of erudition, who sought to broaden and reconstruct the economic and cultural life of the East European Jews.

8. *The Dybbuk. Between Two Worlds* by S. An-sky (Shloyme Z. Rapaport, 1863–1920). Translated by S. Morris von Engel. Winnipeg, Canada, 1952.

9. From the author's collection.

Note.—All translations from the Yiddish, by the author.

NOTES AND NEWS*

I.F.M.C.

1955 CONFERENCE AND FESTIVAL

At the invitation of Noregs Ungdomslag and Norsk Folkemusikklag, the Council is holding its Eighth Annual Conference and Third International Festival at Oslo, Norway, from June 29th to July 5th, 1955.

The themes selected for study are:

(1) Scandinavian folk music of to-day with reference to its old traditions and its revival.
(2) The song-dance.
(3) (*a*) Analysis and comparative study of the style and technique of traditional singers, dancers and instrumentalists. (To be illustrated by recordings, films or "live" performers.)
(*b*) The adoption or adaptation of traditional style and technique by non-traditional performers.

There will also be a special section devoted to folk music in radio (see note on p. 58).

* * *

GRAMOPHONE RECORD OF THE BIARRITZ-PAMPLONA FESTIVAL

There has been delay in the issue of the 12 in. long-playing record of the Biarritz-Pamplona Festival which was announced in the last number of the *Journal*. We are informed by the Westminster Recording Company that the record (WL 5334) will be on sale early in 1955. It will be available in U.S.A., Canada, South American countries, Switzerland and Italy (all Westminster label), Australia ("Festival" label), the United Kingdom and all countries of the British Commonwealth (Nixa label, except Canada and Australia—see above). Arrangements may later be made for it to be sold in other countries. The price is $5.95 or 36s.

* * *

UNESCO COUPONS

The Unesco Coupons scheme, particulars of which have appeared in Vols. III and V of the *Journal*, enables individuals and institutions to purchase from countries other than their own, books, periodicals and films of an educational, scientific or cultural nature. Subscriptions to the IFMC can also be made through Unesco coupons.

The countries operating the scheme are as follows:

Austria,* Belgium, Burma, Cambodia, Canada, Ceylon, Czechoslovakia,* Egypt, France, Germany,* Hungary,* India, Indonesia, Iran,* Iraq,* Israel,* Italy,* Japan, Laos, Monaco, Netherlands,* New Zealand, Pakistan, Saar,* Sweden, Switzerland, Thailand, Turkey, Union of South Africa,* United Kingdom, United States of America, Viet-Nam, Yugoslavia.*

In the countries marked with an asterisk, coupons for films are not available. The address of the national distributing bodies can be obtained from the Secretary, IFMC.

In March, 1954, Unesco launched its Travel Coupon Scheme which enables students, teachers and research workers to obtain foreign currency to study abroad. The countries at present operating the Travel Coupon Scheme are Cambodia, Canada, France, Israel, Laos, Netherlands, Salvador, Switzerland, Uruguay, U.S.A. and Viet-Nam. Enquiries should be addressed to the Unesco Coupon Office, 19, Avenue Kléber, Paris 16e, France.

* We are endeavouring to extend the scope of this section of the *Journal* so as to provide a more adequate means whereby correspondents can keep in touch with one another, and the general body of members may be kept informed of current folk music activities. If, as we hope, members will supply us with information, we shall consider publishing this section twice a year in the form of a separate bulletin.—Ed.

MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY

The American Folklore Society will be glad to send to any libraries or archives that may be interested copies of the following Memoirs:

Martha Warren Beckwith.	*Jamaica Anansi Stories.* 1924. 295 pp.
A. W. Whitney and C. C. Bullock.	*Folk-Lore from Maryland.* 1925. 239 pp.
Elsie Clews Parsons.	*Tewa Tales.* 1926. 304 pp.
C. M. Doke.	*Lamba Folk-Lore.* 1927. 570 pp.
Elsie Clews Parsons.	*Kiowa Tales.* 1929. 152 pp.
Manuel J. Andrade.	*Folk-Lore from the Dominican Republic.* 1931. 431 pp.
Arthur Huff Fauset.	*Folklore from Nova Scotia.* 1931. 204 pp.
Franz Boas.	*Bella Bella Tales.* 1932. 178 pp.
Elsie Clews Parsons.	*Folk-Lore of the Antilles* (French and English). Part I. 1933. 521 pp. Part II. 1936. 596 pp.
Thelma Adamson.	*Folk-Tales of the Coast Salish.* 1934. 430 pp.
Franz Boas.	*Kwakiutl Culure as Reflected in Mythology.* 1935. 190 pp.
Earl J. Stout.	*Folklore from Iowa.* 1936. 228 pp.
José Manuel Espinosa.	*Spanish Folk-Tales from New Mexico.* 1937. 222 pp.
Morris Edward Opler.	*Myths and Tales of the Jicarilla Apache Indians.* 1938. 406 pp.
Grenville Goodwin.	*Myths and Tales of the White Mountain Apache.* 1939. 223 pp.

Recipients will be asked to pay only the transportation fees from Glueckstadt (Hamburg), Germany, where the publications are stored. Application should be made to Mr. MacEdward Leach, Secretary of the American Folklore Society, Inc., University of Pennsylvania, Philadelphia 4, Pa., U.S.A.

* * *

COMMISSION INTERNATIONALE DES ARTS ET TRADITIONS POPULAIRES (CIAP)

At a meeting held in Paris on July 3rd, 1954, at which the IFMC was represented, CIAP was re-organised and a new constitution was adopted. The following officers were appointed:—President: R. Christiansen (Norway); Deputy President: A. Marinus (Belgium); Vice-Presidents: S. Erixon (Sweden), Stith Thompson (United States), K. P. Chattapadhyay (India); Secretary: Jorge Dias (Portugal); Treasurer: E. Baumann (Switzerland); Counsellor: G. H. Rivière (France).

* * *

"ETHNO-MUSICOLOGY"

In an endeavour to establish a closer contact between ethno-musicologists, a letter signed by M. F. Bukofzer, F. Densmore, M. Kolinski, D. P. McAllester, A. P. Merriam, W. Rhodes, C. Sachs, C. Seeger, H. Spivacke, and R. A. Waterman was mailed in 1953 to some seventy persons on an international basis asking for suggestions. In view of the response to this letter, a Newsletter was established and two numbers, dated December, 1953, and August, 1954, and consisting of 10 and 22 mimeographed quarto pages respectively, have been issued.

The Newsletter contains notes on the activities of ethno-musicologists and current bibliographies. Newsletter No. 2 contains also a bibliography of the works of Erich von Hornbostel.

The Secretary *pro tem.* is Dr. Alan P. Merriam, 1330 Martha Washington Drive, Wauwatosa 13, Wisconsin, U.S.A.

COLLOQUES INTERNATIONALES D'ETHNOLOGIE MUSICALE

Under the chairmanship of Monsieur PAUL COLLAER, a meeting was held at Wégimont, Belgium, from September 20th–26th, 1954, in which a number of eminent musicologists participated. Twelve papers were read and it is hoped that these will be published. Further information can be obtained from Monsieur Paul Collaer, 75 rue des Trois Tilleuls, Boitsfort, Brussels.

* * *

SCHOOL OF ORIENTAL AND AFRICAN STUDIES, LONDON UNIVERSITY

A programme of work on Indian music is being instituted at London University under the direction of Dr. ARNOLD BAKE. The work will be divided into theoretical and practical studies. The theoretical division will include the study of Sanskrit texts on the theory of the classical system of Indian music, the music of the Vedas, and Tamil works on the theory of music. In the practical division, attention will be devoted to the analysis and classification of recordings of Indian music with the particular object of surveying the field outside art music, and to the comparative study through recordings of Indian and other Oriental music.

* * *

SWEDISH ARCHIVES FOR FOLKSONGS (SVENSKT VISARKIV)

The Swedish Archives for Folksongs was founded in May, 1951, in response to the need for a centre of information and a catalogue of the material which is scattered over about thirty different libraries and archives in Sweden. The main objects of the Archives are to make a survey of the older Swedish folk song material; to form a central archive of copied material which shall be available to scholars and students; to collect and preserve, in collaboration with scholarly institutions, primary material for the investigation of folk songs; to institute a systematic examination of Swedish folk songs, primarily by organising an exchange of copied material between different Swedish institutions; and to promote co-operation in Nordic folk song investigations.

There are no original manuscripts in the Archives and it leaves the collecting to institutions such as Nordiska Museet, the Swedish Broadcasting Corporation and the Archives of Folklife Research in Gothenburg, Lund and Uppsala, although it assists in the organisation of the collecting. Its main purpose is to centralise, survey and compare the material. An extensive use of microphotography is made.

The Chairman of the Board of Management is Professor Dag Strömbäck and the secretary and archivist is Dr. Ulf Peder Olrog. Its premises are at 4, Styrmansgatan, Stockholm.

An account of the Archives by Dr. Olrog, with an English summary, appears in Vol. IX of *A.R.V.* (1953), published by Almqvist & Wiksells, Uppsala, for the Kungl. Gustav Adolfs Akademien.

* * *

MUSÉE DE LA VIE WALLONNE (BELGIUM)

This Museum has appointed Monsieur ROGER PINON to take charge of its Sound Archive. He has recorded nearly a thousand songs and rhymes mostly relating to child folklore. Over half these recordings have been transcribed by him and Monsieur MAURICE MOTTE.

* * *

BELGIAN CONGO

To Monsieur PAUL COLLAER we are indebted for the following information:

"Au Congo Belge, JEAN NOEL MAQUET a fait une deuxième mission musicologique chez les Tchokwé. Monsieur DANIEL BIEBUYCK poursuit ses travaux chez les Lega.

"Le MUSÉE ROYAL DU CONGO Belge à Tervuren commence à organiser une section musicologique consacrée à la musique africaine. En principe, les MUSÉES ROYAUX D'ART ET D'HISTOIRE, à Bruxelles, installeront une section musicologique dans leur département ethnographique."

UGANDA MUSEUM

Owing to removal into a new building, the musical activities of the Museum connected with the Colonial Research Scheme were somewhat restricted during 1953, but they are now being resumed. It is planned to build up a library of recordings and a first set of pressings of recordings has been made. A Fulbright Scholar was expected during 1954 to help in the musicological work.

The curator, Dr. K. P. WACHSMANN was invited to attend the first conference on African History held at the School of Oriental and African Studies during 1953.

* * *

DUNDO MUSEUM OF THE COMPANHIA DE DIAMANTES DE ANGOLA

The attention of readers is called to the excellent work of the Dundo Museum, an account of which appears as a separate article (see p. 41).

* * *

CONGRESS OF NORDIC MUSICOLOGISTS

Mr. ERIK DAL (Copenhagen) informs us that the second Congress of Nordic Musicologists was held in Stockholm and Uppsala in June, 1954. Papers on folk music were read by Professor O. A. Moberg (Chairman), Dr. A. O. Väisänen, the Rev. E. Kurkio-Suonio, and Mr. Erik Dal, and modern recording methods were discussed.

* * *

FOLKLORE ASSOCIATION OF AUSTRALIA

(*President:* Mr. CLEMENT HOSKING)

This Association has offered, throughout the year, an active programme of lectures, often accompanied by recordings and films. Of particular interest was a film depicting native crafts and dances which included a moving ceremony on the occasion of the death of a Papuan chief.

* * *

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

A Research Committee of the Edinburgh Branch of this Society has been formed for the purpose of investigating the origin and history of the Scottish Country Dances. Through a questionnaire which has been circulated to members and others, information is sought not only on the dances but on the music and methods of accompaniment and on the technical terms employed in the dancing.

* * *

SERVICE NATIONAL DE LA JEUNESSE (BELGIUM)

Following the International Music Conference of Unesco held in Brussels in 1953, the Belgian Ministry of Education has promoted the formation of a "Centre d'Education Musicale" which is attached to the Service National de la Jeunesse (22 avenue des Arts, Bruxelles). Monsieur ROGER PINON has been appointed to supervise its publications and activities relating to folk music.

* * *

INTERNATIONAL FESTIVALS

Reports have been received of the following Festivals:

COPENHAGEN, 1954. A Scandinavian Festival in which nearly 2,000 dancers from Denmark, Norway, Sweden and Finland participated.

PASSAU (GERMANY), August 4th-9th, 1954. A Youth Music Festival organised by a number of German organisations concerned with music-making by young people. Folk dance and folk song were included in the programme and groups from Austria, Belgium, England, France, Sweden, Switzerland, Turkey and Yugoslavia, as well as Germany, participated.

THE LLANGOLLEN (WALES) INTERNATIONAL MUSICAL EISTEDDFOD will take place from July 5th to July 10th, 1955. The folk dance and folk song competitions will be on Wednesday, July 7th. Particulars can be obtained from the Eisteddfod Office, Llangollen, N. Wales (Gt. Britain).

* * *

PERSONALIA

Mr. T. G. H. STREHLOW,* Reader in Linguistics at the University of Adelaide, S. Australia, was born and spent his boyhood in Central Australia. During the 1930s he carried out linguistic and cultural studies among the natives for the Australian National Research Council, and was later appointed Deputy Director of Native Affairs for the Northern Territory. In 1949–50, he filmed five secret ceremonial cycles and made recordings of many aboriginal myths and songs in Central Australia under the auspices of the Australian National University, Canberra. His collection of Central Australian songs amounts to some 3,500 items. This, together with other traditional material from the same area, is being transcribed by him and will eventually be published.

Le Comité de Musica Viva, le Caire, a le plaisir d'annoncer que son directeur musical, Monsieur le Dr. H. HICKMANN, vient d'être nommé membre titulaire de l'Institut d'Egypte. Cette nomination est dûe aux travaux musicologiques de M. Hickmann, en particulier à ses recherches ayant trait à la musique de l'Egypte pharaonique.

Nous rappelons que l'Institut d'Egypte fut fondé par Napoléon Bonaparte. C'est la première fois, depuis sa fondation, qu'un musicologue occupe un des 50 fauteuils de cette institution.

Professor STITH THOMPSON has recently been appointed Distinguished Service Professor of English and Folk Lore at Indiana University.

The following works by the sisters, DANICA S. and LJUBICA S. YANKOVIĆ, will shortly be published:

(1) An article on "Three generations of folk dancers at Cacak" in *Glasnik Etnografskog muzeja u Beogradu.*

(2) The eighth volume of *Narodne igre* (Folk Dances) which gives about one hundred additional dances and tunes to those already published. (Prosveta.)

(3) A third section to the treatise entitled "A contribution to the survival of ritual dances in Yugoslavia." (Ethnographic Institute of the Serbian Academy of Science, Belgrade.)

Mr. CLEMENT HOSKING's work entitled *Old Tales in a New Land,* which gives legends and descriptions of the folk customs of twelve European racial groups who have settled in Australia, is to be published in 1955 by Messrs. Angus & Robertson.

Monsieur PAUL COLLAER is giving his third annual course of public lectures on folk song at the Palais des Beaux-Arts at Brussels.

Dr. ANDREW PEARSE (Trinidad) proposes to establish a Bulletin entitled *Caribbean Society and Culture* in English, French or Spanish for distribution amongst those interested in the social and cultural aspects of the Caribbean territories, primarily the non-Hispanic regions. In a circular letter he writes that the 30 to 40 communities concerned have many

* See article on p. 37 of this *Journal.*

common features of background and history, but retain clearly defined identities. A comparative study is badly needed, but individual scholars are often unaware of the work being done by others in the same field. The Bulletin will endeavour to assist communication between individual scholars. Further particulars can be obtained from A. C. Pearse, M.A., Caribbean Society and Culture Bulletin, La Fantaisie Road, St. Anns, Port-of-Spain, Trinidad, B.W.I.

Dr. Heinrich Möller (Naumburg/Saale, Germany, DDR) has been appointed lecturer on international folk song at the Folklore Institute of the Weimar Musik Hochschule. He is preparing a handbook of musical folklore under the title, *Einführung in die Europäische Volksliedkunde*, and is working on a comprehensive bibliography of European Folk Song. He is also preparing two new international collections of folk songs.

* * *

ENQUIRIES

Dr. Hickmann (I Sîkket el Fadl, Cairo, Egypt) writes:

"I am at present working on a study of Pharaonic dancing and am trying to reconstitute a dance which is represented in the tomb of Mereouka, at Saqqarah. It is a dance in the honour of goddess Hathor, patroness of love and music, dance and fertility. The female dancers hold in one hand percussion sticks (planchettes entrechoquées) and in the other hand, a mirror. The sticks are shaped in the form of a human arm and hand. The dancers beat them one against the other, and it would seem that they endeavour to reflect the action in the mirror. The goddess Hathor is usually presented in the form of a cow's head.

I am searching for similar dances, modern or ancient, and wonder if some mirror dances have ever existed somewhere in the world which could be compared to the mirror dances of the Old Kingdom, and which would perhaps give an idea of the characteristics of these dances."

Monsieur Roger Pinon (44 rue Cockerill, Seraing, Belgium) is undertaking a study of cries and calls of shepherds and herdsmen (e.g. ranz des vaches, dérélos, éholages, Hirtenrufe, Lockrufe, etc.) and would like to receive examples from other European countries.

Professor A. A. Saygun (Devlet Konservatuari, Ankara, Turkey) is making an extensive study of funeral songs and rites and would be glad of information bearing on the subject.

OBITUARY

ANNE GEDDES GILCHRIST
(December 8th, 1863–July 24th, 1954)

The deliberate collection of folk song in England, viewed historically, can be seen as falling into two parts, the 75 years prior to the foundation of the Folk-Song Society, when the animated interest in the life of our forefathers was sporadically combined with an interest in the music of the past, and the period overlapping it, of concern with "the folk" and with folk music as an art *sui generis*. In the overlapping years, the last quarter of the nineteenth century, the two interests can be seen combined in the numbers of collectors who were serious without being professional, objective rather than romantic, and who sought to unite rather than to divorce the library and the field.

Of these none excelled Anne Gilchrist, who, born of a family whose distinguished talents inclined to music and painting, of Lancashire up-bringing and Scottish descent, turned her sound musical education towards the study of melody for its own sake, so that in the course of a very long life she acquired an encyclopaedic knowledge of tunes, their variant forms, their occasions and associations, and the whereabouts of their record in field-notes, manuscript and print. In this she was undoubtedly furthered by the similar interests of Frank Kidson with whom, and with the niece who survived him, she maintained a friendship, a correspondence, and an exchange of material mutually annotated until 1948. And it was probably at his instance that she entered the Folk-Song Society in 1905 and began her renowned association with its *Journal*.

Her comparative study of tunes was not, however, confined to England and the Scottish Lowlands. With Miss Broadwood she edited and annotated Miss Tolmie's collection of tunes and Gaelic songs from the Western Islands,* and the Manx collections of Dr. John Clague,† and she assisted in the editing of the Bunting collections for the *Journal* of the Irish Folk Song Society. Her acquaintance with sacred and secular *contrafacta* and her generosity to all correspondents of like interests gained for her many friends in the Continent of America.

How wide was her circle of correspondents, how manifold her interests (she was an active member of numerous national and local archaeological societies) may not be revealed until the bequest of her books and papers to the English Folk Dance and Song Society has been examined. But her many correspondents and, above all, those who were privileged to have some personal acquaintance cannot but recall with gratitude and affection the light wearing of her learning, the unfailing interest and vitality, the integrity and humanity and the humorous gratification with which she regarded her public honours—admission as Fellow to the Society of Antiquaries of London in 1935 and appointment to the Order of the British Empire "for services to folk music and folk song" in 1948.

MARGARET DEAN-SMITH.

OLIVE DAME CAMPBELL
(1882–1954)

In America there has been no greater force in restoring the love, knowledge and practice of folk song in a healthy and natural atmosphere than the John C. Campbell Folk School at Brasstown, North Carolina, founded in 1925 by Olive Dame Campbell. For over a quarter of a century the school has included in its diversified programme, designed, in the phrase of the Danish Bishop Grundtvig, for "the enlightening and enlivening" of country life, the collecting, teaching, and especially the practice of folk song and dance. Never academic in pointing out its values, Mrs. Campbell gave to everyone who knew her in the Southern Appalachians a sense of her own keen pleasure, her taste, and her expert critical ability, thus communicating everywhere a love of folk song in its proper proportions.

* *Journal of the Folk-Song Society*, 16 (1911).

† *Ibid.*, 28–30 (1924–6).

Olive Campbell came to this seasoned artistic wisdom in the best way: as amateur collector, then as scholar, and finally—a happiness given to few—as the central figure in a community where folk music was a part of the philosophy of rural education, which builds on inherited culture. No empty sentiment lay behind her choice of the school motto, "I sing behind the plough." The story of her part in the recovery of American folk song is well known: how she began to collect casually, as her husband's companion on his trips to mountain schools (he was for ten years Director of the Southern Highland Division of the Russell Sage Foundation); how she became increasingly aware of what should and could be done by the right editor; how her interview with Cecil Sharp led him to work in the Appalachians, and how, as the result of most happy collaboration, her name appears with his on the title page of *English Folk Songs from the Southern Appalachians* (1917).

But to-day, although we talk about Mrs. Campbell's tangible accomplishments—her long direction of the folk school, her publishing, her directorships and committees, her founding of the Southern Handicraft Guild and her development from infant to major proportions of the Council of Southern Mountain Workers, we know that they are not enough to explain her influence. It is to her person that we pay tribute. We remember, through countless contacts, our dependence upon her wisdom, our confidence in her judgment and common sense, our admiration of her courage, our enjoyment of her humour. We remember her unfailing appreciation of whatever troubled or interested us. We sorrow that we shall not meet her again, but we know that we have been most truly enlightened and enlivened by knowing her. E. K. W.

RUTH CRAWFORD SEEGER
(1901–1953)

The death of Ruth Crawford Seeger at 52, in November, 1953, interrupted a career of unique fertility.

As a young woman in Chicago and New York, Ruth Crawford established easily the most distinguished reputation among the few women in the United States who have been composers of fine-art music, and she was awarded a Guggenheim Fellowship for musical composition, among other honours. After her marriage to Charles Seeger, who had been her teacher in New York, she joined him in his efforts to bridge the gap between traditional American country music and American composers.

Mrs. Seeger's attention was first called to folk song and the problems of relating it to conventional music when, about 1925, Carl Sandburg invited her to join other young composers in the Middle West in writing piano accompaniments for the folk songs he was publishing in *The American Songbag*. She did four of these, but later felt she had gone at them in the wrong way for lack of familiarity with the traditions out of which they grew. This lack her subsequent work as music editor for several of the Lomax folk song collections was to remedy: she transcribed thousands of authentic field recordings during the 1930s, playing and replaying some of them a hundred times. She met the problems of folk song notation by pointing out that *all* music notation is imperfect, and so more than one compromise between the eye and the ear is possible, each legitimate in its way. This is illustrated in her series of transcriptions for the old shaped-note hymn "Amazing Grace" (interleaved with George Pullen Jackson's book *White and Negro Spirituals*).

The instant attraction that the songs she was transcribing had for her own children and their friends, and the children's urgent demands for more such songs to sing, gave Mrs. Seeger new confidence in the appeal of authentic folk song and turned her energies to the problem of circulating it outside its generating environment. After some years of experiment with school groups in the use of folk song, she devised a fresh manner of presenting her material in print, one that does not change nor obscure the significant character and beauty of the musical vernacular and yet is acceptable to teachers to whom our authentic native traditions are unfamiliar. Her wealth of creative suggestion for making folk song part of children's lives, and her contagious delight in the musical variety

and vitality of folk songs, have given her three published collections—*American Folksongs for Children, Animal Folksongs* and *American Folksongs for Christmas**—their special appeal and authority. The last one appeared only a few days before she died. She left material for one and perhaps two more such collections.

Mrs. Seeger's musical settings are not unlike Bartok's in their bareness and in their rigorous musical relation to the generating musical style, and they are utterly plain and unexacting technically, as Bartok's folk song settings were in the beginning. They do not derive from a pianistic concept of accompaniment at all, but from the nature of the instruments traditionally used in the United States to accompany folk song: the banjo, fiddle, guitar and so-called "dulcimer." About 1950 Mrs. Seeger began to feel she would like to write symphonic music again, and she was looking forward to more elaborate creative use of musical elements from folk song. Meanwhile, one of several pieces entitled *Diaphonic Suite* was published along with music of Charles Seeger in an issue of the quarterly *New Music* (it appeared posthumously) and Columbia Records is to issue her String Quartet in its American Chamber Music Series (a work she never heard performed).

The Seeger home in Washington was an unforgettable centre of warmth and hospitality to musicians, especially those working with folk music anywhere in the world. The stimulus of an evening with the Seegers has been described over and over again by foreign visitors as their most important musical experience in the United States. For all her great creative gifts and wide musical knowledge, Mrs. Seeger was a sturdy personality of the utmost simplicity and naturalness. She had the widest possible sympathies, the quickest loyalty and kindness—a memorably rich and generous human being who was a most rewarding friend.

SIDNEY ROBERTSON COWELL.

JOHN LINTON MYRES
(1869–1954)

Sir John Myres, Emeritus Professor of Ancient History in the University of Oxford, died at his home in Oxford in 1954. Born in Lancashire in 1869, he emerged from Winchester and New College with much more than the usual Wykehamist fund of classical learning, with a boundless interest in the modern as well as in the ancient world; and with a lightning curiosity, linking the basic conditions of life with the innumerable crystallisations of art, which made him not only classical scholar and archaeologist but also geologist, anthropologist, and folklorist. He left Oxford in 1907 to become Professor of Greek at Liverpool, but returned in 1910 as Wykeham Professor of Ancient History. He held that Chair till 1939, but continued to serve New College as fellow and librarian till the end of the War.

In the First War he had served in the Mediterranean, and Compton Mackenzie in one of his books has recorded the remarkable appearance side by side on a wave-washed deck of two new officers of the R.N.V.R.—R. M. Dawkins with his brilliant red hair and Myres with his black Assyrian beard streaming in the Aegean gale.

Many years after Myres had left his mark on the archaeology of Cyprus, and Crete, and Zimbabwe, his memory was stored not only with the scientific facts but with all the anecdotal embroideries; and only a year or two before his death he was writing letters about the Easter customs of his Lancashire boyhood. He will be sadly missed in Oxford where a certain pressure exists to confine enquiry to one department. He was an exciting teacher, tolerant of ignorance, and intolerant only of those who look at antiquity through a religious haze of false analogy. His most important books were his *Who Were the Greeks?*, fruit of a year's lecturing in California (1930), and *Herodotus Father of History*, published the year before he died. He was also an astonishingly good administrator; founder and editor for many years of *Man*, and a prolific writer; organiser of numerous international conferences; who blessed any number of learned societies with commonsense as well as uncommon learning.

*See reviews in this *Journal*: II, 75; IV, 91; and p. 75 of the present volume.

He presided in 1935 at the International Folk Dance Conference* held in London under the auspices of the International Folk Dance and Song Society, and those who were present will recall with delight and admiration his witty and illuminating contributions to the discussions and his masterly summing-up. He accepted the Presidency of the International Folk Dance Council which proceeded from the Conference and was the forerunner of the International Folk Music Council.

JOHN MAVROGORDATO.

* See *Journal of the English Folk Dance and Song Society*, Vol. II, 1935.

RADIO*

OSLO CONFERENCE, 1955

At the International Conference to be held at Oslo from June 29th to July 5th, 1955, a special section will be devoted to the discussion of folk music in radio. The subjects to be discussed will include problems of the recording of folk song and folk dance through the medium of sound and sound-vision. The principal radio organisations throughout the world are being invited to send representatives.

* * *

IFMC BROADCAST PROGRAMMES

The 1954 programme, which had as its theme "Folk Music associated with the Summer Solstice," was transmitted by twenty-two broadcasting organisations during the month of June. The theme was possibly too restricted for an international programme since in tropical countries Midsummer does not have the same significance as it does in the North. For 1955, the theme that has been selected is "Songs and Instrumental Music of Shepherds and Herdsmen," which should have a wider appeal.

* * *

CATALOGUING AND CLASSIFICATION OF FOLK MUSIC RECORDINGS

The IFMC Radio Committee is working on a scheme for the cataloguing and classification of folk music recordings and this will be made available to radio organisations and gramophone libraries of other institutions in due course.

* * *

MEETINGS OF THE RADIO COMMITTEE IN GERMANY AND AUSTRIA

The members of the Executive Board and Radio Committee (including the writer) were the guests of the Süddeutscher Rundfunk at Stuttgart from May 31st to June 3rd; and from June 5th to 8th we were invited to attend a Conference on "Living Folk Custom and Broadcasting" at Klagenfurt, where we were the guests of the Österreichischer Rundfunk.

At Stuttgart, we were formally received at the Funkhaus on the morning of June 1st by Dr. Simpfendorfer, Kultusminister of Wurtenberg-Baden, and from then onward whenever we were not actually holding meetings we were being fêted and entertained by the Rundfunk and other public bodies and officials, including the Mayor of Stuttgart and the Institüt für Auslandsbeziehung. There were lunches and dinners and a delightful concert of arrangements of folk music of various countries under the direction of Dr. Dahmen. The climax came on the last day when the whole party was taken for a day-excursion by motor coach through the lovely Swabian Alps. This was most skilfully planned for not only were we shown beautiful scenery and interesting historic monuments but living folk lore. There was a halt at the inn at Lossburg to see the villagers dance and to dance with them; a few hours spent at Rottweil where we were received and entertained by the Mayor and paid a visit to the Museum to see interesting exhibits relating to the carnival custom of the "Narrensprung"; and a short interlude at the village of Suppingen where a choir directed by Herr Jonas Köpf sang folk songs from the region. Throughout the trip, Herr Kutter acted as guide and gave us the benefit of his great knowledge of the history and folklore of the district. We arrived at dusk at the town of Ulm where, after a specially conducted tour of the Cathedral, we were entertained to dinner by the Bürgermeister. The night was spent in Ulm and the next day we proceeded by train to Klagenfurt.

* This is the first instalment of a permanent section of the *Journal* to be devoted to matters relating to folk music in radio. Contributions are invited.

The Council is deeply indebted to the Süddeutscher Rundfunk for its generous and gracious hospitality and in particular to Herr Intendant Dr. Fritz Eberhard and Herr Dr. Kehm, Programm-Direktor, and above all to Herr Dr. Dahmen who was the architect-in-chief of the visit.

At Klagenfurt the members of the Executive Board and Radio Committee constituted a small contingent of the 70 or 80 Congress participants. Here also entertainment was not lacking and the Council is further indebted to the Österreichischer Rundfunk and to its representatives Herr Intendant Peter Goritschnig and Herr Ing. Teisel, and to Herr Professor Reischek who was the life and soul of the Congress. Among the events arranged for the members, special mention must be made of the concert of Carinthian folk music and a day-and-a-half's excursion in Carinthia through incredibly beautiful country with many stops to see churches and historic buildings besides some village dancing and the traditional "Kranzelreiten" at Weitensfeld.

The Klagenfurt Congress, of which a report will appear in the next issue of the *Journal*, was a sequel to the Stuttgart Congress of 1953 (see below). M. K.

* * *

STUTTGART CONFERENCE, 1953

Süddeutscher Rundfunk is to be congratulated on its pioneer work in organising, in co-operation with the Verband der Vereine für Volkskunde, a congress on "Folklore and Radio." The Conference was held at Stuttgart from January 30th to February 1st, 1953, and was attended by representatives of the German and Austrian radio organisations and 14 German folklore organisations, besides a number of individual experts. The object of the Congress was to establish a closer co-operation between radio organisations and folklore scholars and to promote the exchange of programmes between the German radio stations.

In an opening address, Professor Dr. Dölker (President of the Verband der Vereine für Volkskunde) discussed the ever-present problem of "What is Folklore," and endeavoured to combat the various misunderstandings with regard to it. There were a number of communications by eminent folklorists on various aspects of the subject and mention must be made of the paper read by Professor Dr. J. Künzig (Freiburg i.Br.) on "Die Stimme der Ostvertriebenen," in which he describes the steps that are being taken to collect and preserve the songs of the refugees from Eastern Germany.

In an excellent paper, Dr. H. J. Dahmen (Süddeutscher Rundfunk and adviser to the Volkskundeverband), made a number of practical suggestions most of which were embodied in the final resolutions adopted by the Conference. He said that there were many precedents for co-operation between the radio and folklorists or folklore institutions, but hitherto this had not been on a systematic basis. The gulf which had at one time separated the radio and the folklore specialist was now narrowing. Radio was no longer regarded as being purely a means of entertainment and folklorists were more alive to the present-day implications of their subject. The technical facilities of radio could be of great service to folklore and the authentic material which was deposited in folklore archives was needed by the radio. Although research must necessarily play a smaller part than practice, yet radio should offer a platform to the findings of folklore research as to those of other disciplines and there was a place for lectures addressed to specialists. These should, however, be given in radiophonic form and for this the co-operation of radio and folklore experts was necessary. Dr. Dahmen spoke of the value of transmissions of authentic material accompanied by commentary. This might take the form of rapportage or sound picture. In both cases the folklore expert was needed. He also spoke of the help of good simple arrangements of folk song in reaching a wider audience.

The interest that these transmissions aroused had been an effective means of collecting further traditional material. He instanced the series "Wir singen und sammeln" (We sing and collect), which was transmitted from Cologne before the war, as the result of which 800 authentic folk songs were transcribed by the Rheinisches Volksliedarchiv in Bonn and had found a place in radio programmes.

Dr. Dahmen emphasised that good programme-building was essential for folk song as for any other material and in conclusion he reminded his hearers of the great responsibility that rested on radio organisations in their presentation of folk music.

* * *

BRITISH BROADCASTING CORPORATION, LONDON

Since 1952 the BBC has undertaken a scheme for the systematic recording in the field of folk music in England, Ireland, Scotland and Wales. In earlier years, and even during the war, the BBC had been alive to the need for preserving such documents, both for their intrinsic value and for their value to its own programmes and a certain number of recordings had already been made—fortunately, for in most cases the performers are now dead.

In 1952, however, a considerable sum of money was allocated and two experienced collectors were engaged, provided with portable tape recording machines and commissioned to do this work on a systematic basis. Where possible, local expert collectors have also been asked to collaborate, especially in the Gaelic and Welsh speaking regions. Over thirty major expeditions have been undertaken, covering areas widely spread in Britain and Ireland, and something like a thousand recordings have been made.

A selection of these is being preserved in the form of processed records and documentation is as thorough as possible, particularly in the case of data concerning the place of origin and personal information about the performers, which the collector alone can provide. Although in making the selection the BBC's main interest in this work must necessarily be confined to the use of the records in broadcasting, the BBC is collaborating with interested institutions in Britain to ensure that no recordings of documentary value to the folklorist, once made, need be lost, and also to make the records available for study purposes in those institutions.

Not all the recordings now being made represent the older layers of tradition; nor, at the collecting stage, and indeed until much material has been gathered, does it seem wise to allow the vexed question of what is or is not "folk" to assume too obstructive a control. In England, it must be admitted, the best from the folklore point of view has often to be patiently and slowly dug up from the memories of older people, although even here we have had a few pleasant surprises. In the Gaelic Highlands of Scotland and in many parts of Ireland, on the other hand, the harvest has been rich in quality as well as quantity. The recordings so far collected open up wide and fascinating opportunities of study in fields not hitherto possible without the aid of sound recordings, such as the comparative study of styles of fiddle playing, singing and voice production.

The BBC gives a considerable place to folk music in its programmes, at various levels of interest. There are frequent recitals of folk music in concert arrangements; in addition, in the last five years, the programmes have included an increasing number of talks by experts in the folk music of Britain and of many other countries illustrated by recordings. In the wider field of entertainment the BBC last winter presented to Light Programme listeners (the largest audience at its command) some of its own recordings made under the scheme described above.

Many problems were encountered in trying to introduce folk music "in the raw" to such an audience. The recordings were presented with as much pictorial and personal detail as possible and an attempt was made to interest listeners in the collector's search and in meeting the performers as people. Finally, some of the music was presented at the end of the programme in a simple "arranged" form. This latter proved the most controversial device and we are still arguing about it. The programmes, however, appeared to attract a considerable and faithful audience and ran weekly for six months. We feel they proved the vitality of our surviving folk music and the continuing interest in it of considerable sections of the public. It was an encouraging response.

The recordings made by the BBC are available for exchange with any other institute willing to offer in return recordings suitable and available for broadcasting. The work of collection at present is taking first place, but we hope shortly to be able to prepare a catalogue which will facilitate such exchange. MARIE SLOCOMBE.

* * *

RADIODIFUZIUNEA ROMINA

The Roumanian radio organisation, which has recently become a corporate subscriber of the IFMC, informs us that folk music plays a prominent part in its programmes and in the general musical life of the Roumanian Republic. It is used in the works of leading Roumanian composers, and broadcast performances of folk music are given not only by the big orchestras and professional singers but also by groups of amateurs. The programmes are greatly enriched by the regional variety which is a characteristic of Roumanian folk music.

* * *

INSTITUT NATIONAL BELGE DE RADIODIFFUSION

Monsieur PAUL COLLAER writes:

"Après avoir fait l'enregistrement des chants populaires en pays flamand, l'INR a commencé à enregistrer dans la forêt des Ardennes. Les premiers résultats, que j'ai examinés, sont encourageants.

A la radio (INR) je continue mes émissions commentées de musique ethnologique. Les émissions françaises du même Institut consacrent également une rubrique à ce genre de musique."

* * *

SERIES OF BROADCAST PROGRAMMES

BELGIUM.

Monsieur PAUL COLLAER is continuing his programmes (see INR, above).

GREAT BRITAIN.

The BBC Light Programme devoted in the winter and spring of 1953–4 a series of 26 half-hour programmes to the presentation of folk music collected in Great Britain and Ireland during the last two or three years. A feature of these programmes was the introduction of field recordings of traditional performers (see preceding page).

Mis MAUD KARPELES gave four illustrated talks on English Folk Song in the BBC Third Programme in the spring of 1954. These were repeated later in the year.

SWEDEN.

Mr. TOM FLETCHER is to give ten talks on the Swedish Radio on Saturday afternoons (16.35–17.00) commencing mid-January, 1955, on English folk songs and dances.

PUBLICATIONS RECEIVED

MUSIC, BOOKS AND PAMPHLETS

Kashmīrī Mūsiqī (*sa, ri, ga, ma*). Part I. (Teachers' Training College, Srinagar, no date.)

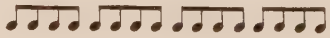
This little anonymous pamphlet owes its inception to the Director of Education for Jammu and Kashmir Province, Mr. A. Kazmi, and is a first collection of "classical" Kashmiri songs, both of words and of music. The language of the songs is Kashmiri, but the introduction is in Urdu; and the reviewer is indebted to Mr. Manjit Singh of Queens' College, Cambridge, for reading through the introduction with him. The notation is based on the Northern Indian basic heptatonic scale defined by the letters: sa, ri, ga, ma, pa, dha, ni; the individual names of the notes are variants of the Indian names, except for the first degree: Kashmiri "surbanda" = Indian "ṣaḍjā." These are said to be the first specimens of this music to be committed to writing. As evidence of the effectiveness of the notation, it may be recorded that the reviewer has had little difficulty in transcribing the 34 songs into staff notation; note-values and rhythmic structure are clearly indicated. How closely the result of transcription approaches the effect in performance cannot be judged.

In one respect these Kashmiri songs differ profoundly from either Northern or Southern Indian music. Each song is prefaced by a prelude, *lehra*, which has the mode-defining function of the *ālāpa* of Northern Indian music, or the *taksim* of Turkish, Persian or Arabic music, but unlike either of these, the *lehra* is measured. Even more striking, it is in effect a symmetrical little syllabic song, with the rhythmic structure:

(with small variants). This formula has been cited by Szábolcsi as an ancient Central Asian trait detectable in many Hungarian and Cheremiss tunes. The rhythmic pattern is there associated with a melody making use of repeated notes. In a high proportion of the *lehra* this also occurs: the pairs of crotchets are the same note; sometimes 3 out of 4 quavers are the same note; sometimes the quavers are grouped 2 and 2, 2 to each note.

The *lehra* thus turns out to be extraordinarily like the more ancient type of Hungarian folk song—particularly like the children's songs—sung with one note to one syllable throughout. The type is also to be found in Turkey, particularly in North Eastern Turkey; and among the *Gesänge russischer Kriegs-Gefangene*, collected by Robert Lach, Chuvash (Western Turkish), Cheremiss, and certain Finno-Ugrian groups present parallels in rhythm, repeated notes and syllabic character; but in Lach's examples the structures are simpler than that of the *lehra*. None the less, it is clear that the *lehra* shares certain features with a type of primitive syllabic melody in binary rhythm, associated with the ancient Western Turkish stock.

There is another parallel to be mentioned: In their binary rhythm (but not in their form) and in their use of repeated notes, the *lehras* recall the 18 melodies on the *jātis* by Śhārṅgadevā (thirteenth century), many of which are in the classical quaternary rhythm *caccatputa*. One form of this is defined as 4 groups of 4 beats:



The melodies on the *jātis* may well be supposed to preserve a melody-type which is ancient and possibly related (like the *jātis* themselves) to the secular basis of the Nāṭyaśāstra. Śhārṅgadevā's melodies are not exclusively syllabic, however, and their structure is more complex than that of the *lehra*; but it is striking and suggestive to find again in

medieval Indian music an echo of a Western Asian structure. The repetition of the same note, common to *lehra* and the melodies on the *jātis* is in fact the first of the four recognised procedures of melodic development in Northern Indian music (*sthāyī varṇa*).

The two halves of the *lehra* usually cover the two sections of the mode: lower pentachord + upper tetrachord; lower tetrachord + upper pentachord; or upper tetrachord + lower pentachord, etc., according to the structure of the particular mode; this corresponds to the basic plan of an *ālāpā*. The entire range of the *lehra* never exceeds a tenth in the examples given here. The presentation of a mode in two parts in this way is not without precedent; what is extraordinary is its presentation in the form of an archaic song-type, seemingly of Western (or Central) Asian origin. Corresponding approximately to the division of the *lehra*, the song itself consists in each case of two parts: *zamin* and *behath*. These correspond perhaps to the Northern Indian divisions of a raga into *sthāyī* and *antarā*; but the range of *zamin* and *behath* is less than that of *sthāyī* and *antarā* respectively. The *zamin* is repeated after the *behath*; this also occurs in Indian songs. Unlike the *lehra*, the songs are melismatic.

Of the twelve rhythmic modes mentioned, six have names reminiscent of the Perso-Arabo-Turkic *usul*.

Again, out of twenty-nine melodic modes used in this collection (from a total of fifty-four), sixteen have Perso-Arabo-Turkic names; seven appear to be derived from Indian names. Of these sixteen, four are names of modes regarded by Idelsohn as purely Arabic in character, the rest are largely Persian. The remaining names of modes have not been assimilated to any other system as yet. Several points are worthy of comment: the quasi-Indian names are in no case attached to a mode identical with the modern Northern Indian mode of similar name, and frequently (though this is of no great significance) they do not belong to modes suitable for the same hour of the day. A second point concerns the chromatic modes. None of the modes with names suggestive of Persian or Arabic originals is chromatic; the chromatic, Hijaz-like mode has a quasi-Indian name, Dodi (= Todi?). The introduction emphasises the variability of the modes with respect to flattened notes, and to the fact that voice and accompanying instrument may show independence in the treatment (flat or natural) of the same degree in the same mode at the same time. There is a striking absence of any reference to finer subdivision of the octave, suggesting that perhaps the more subtle aspects of modal structure, as cultivated in India, Turkey and Egypt, for example, are absent, and that the modal systems resemble those of the Türkmen, as recorded by Belaiev and Uspenski.

This constellation of characters points to a preponderating influence of Islamic musical culture in classical Kashmiri music; more narrowly, it suggests that Persian influence is paramount. According to Belaiev and Uspenski, the Hijaz modes arrived in Persia comparatively late. The fact that this chromatic genus is represented by a mode with a Northern Indian name, suggests that this genus reached Kashmir via Northern India rather than from Persia. Together with the fact that this genus is known as Hejjuji in Southern Indian texts of the seventeenth century, this may mean that the chromatic modes reached India via the Southern sea-route from Arabia.

In a most suggestive passage, Idelsohn stated that a maqam or mode is defined by a particular group of melodic fragments, originally probably characteristic of a tribe or district. But it must not be forgotten that the term "maqam" may also mean a song. It seems not impossible, that there survives in Kashmir a very ancient practice in which the mode for a relatively modern type of melismatic song is defined by an ancient syllabic song-type displaying that mode. It is perhaps not too far-fetched to compare the melody-types of Śhārṅgadevā's classical hymns and profane ragas on the one hand with *lehra* and song (*zamin* + *behath*) respectively in Kashmir. Originally, the *lehras* may have been actual local songs, and there can be little doubt that the locality in which they were born was Central Asia, and perhaps the Western Turkish region of Central Asia.

The melodies are distinguished; rhythmically and melodically subtle; and quite distinctive, neither Persian nor Indian. They are also beautiful. It is to be hoped that the Department of Education will be able to continue to issue these booklets and that in

due course recordings of this music will be available. There can be little doubt that Kashmir is a very promising region for comparative musicological studies and may retain further vestiges of early Western Central Asian musical practices.

It is a pleasure to acknowledge indebtedness to Dr. A. A. Baké who was kind enough to comment on this review in draft. L. P.

Nihon Minyō Taikan: Kantō-hen (*A Survey of Japanese Folksong: I, Kantō District*). Nihon Hōsō Kyokai (Japanese Broadcasting Corporation). Edited by YOSHIKAZU SAIONJI. (Tokyo, 1953.) 387 pp. Price 1,500 Yen.

This is the first volume of a comprehensive treatise on Japanese folk song, folk-dance tunes and popular religious music, first published during the war and now reprinted in limited edition. It is laid out on the most generous lines and when completed as planned in six volumes will stand alone as a model for the world. Folk-song collecting began in Japan about fifty years ago, and the present work was conceived more than twenty years ago. The material basis of the handbook is the collection of recordings made by the NHK, but Mr. Machida Yoshiaki, as collector in the field, has greatly contributed to the collection and to the invaluable information on local usage, etc., assembled along with the music. The transcriptions are the work of Mr. Fujii Seisui and inspire confidence. The index, primarily geographical and secondarily occupational, shows at a glance the extraordinary richness of Japanese folk music in occupational songs. There are songs for every aspect of agricultural activity, some of great antiquity; songs of packhorse leaders, miners and stone-masons; songs of masseurs at hot-spring baths; songs of fishermen; songs and dances of many different groups of lion-dancers; and music for a variety of festivals at Shintō, Buddhist and clan, shrines.

All transcriptions are transposed to a signature without accidentals—for melodies in "Chinese"-type pentatonic modes (major second + minor third tetrachords); or to a signature of three flats—for melodies in the "national" type of pentatonic modes (minor second + major third tetrachords). Each item is accompanied by a brief note on the original pitch, range, lowest note, mode and final; a complete text, if it is a song; and an extended note on history, season of performance, significance and other points of interest.

Volume I includes 449 songs, dances and instrumental pieces from the prefectures around Tokyo. Neglecting the instrumental pieces, out of 350 songs, almost three-quarters are in pure "Chinese"-type pentatonic modes. The rest are in the "national" type of pentatonic modes. A certain number of songs pass freely from one type to the other, and in one song with *samisen* accompaniment the *samisen* plays an accompaniment in a national mode to a vocal melody largely Chinese in type.

Of the 350 songs, less than twenty are purely syllabic (one note to one syllable); the rest are melismatic. A certain number begin or end with a melisma and are otherwise syllabic.

Rather less than two-thirds of the songs are in binary rhythms throughout; about a third show occasional irregularities. In many, the irregularity amounts to no more than a single 3/4 bar in the middle of a stanza otherwise in 2/4; but occasionally changes in rhythm are more frequent. It does not appear, however, that any of these latter examples could be re-barred in 5/4, 7/4 or other *aksak* rhythms. A few songs (Nos. 227, 228, 443) are both melismatic and unmeasured. One shrine song (No. 357) alternates syllabic, two-note cantillation with irregular but measured melismata. Another combines cantillation and unmeasured melismata.

A relatively small number of songs are antiphonal, for two equal voices or for soloist and unison chorus. One of the most interesting of these (No. 321) has brief overlaps in which the second voice enters once at a minor ninth, and once at a major second, to the first. Two examples show well-developed vocal polyphony for two or three voices. The first (No. 289), a sardine-fishers' song, is in parallel fourths almost throughout; the last three bars show oblique as well as parallel movement of the two parts. No. 225, another fishing song, for solo and chorus, exhibits parallel 4ths, parallel 4/3♭s and parallel major

seconds, in the choral passages. It is also syllabic throughout, except for a single ligature. One lion-dance tune for voice, flute and percussion (No. 145) shows simultaneous performance of an independent melody by the voice against a flute ostinato.

The songs display a great variety of structures. The two- and three-note syllabic songs are of the litany-type: AA, AAAA, AAAAA, AAAAAAAA. In general, it is rare for the phrases to be powers of 2-bars in duration (2^2, 2^3, 2^4); and there is no mechanical symmetry. Structures such as ABAB, ABAB' or ABA'B' are common. Another common type is ABC,A'BC. A more complex example is No. 260, which is built up from no less than seven different components. Dances may show such structures as (*a*) ten, 2-bar phrases; or (*b*) 4, 2-bar phrases + 4, 3-bar phrases + one, 2-bar phrase + one, 3-bar phrase; others are more complex.

From this brief summary of the contents, it is clear that when this treatise is completed, Japanese scholars will have published a substantial, classified body of folk music which can serve as a basis for comparative and statistical studies. From this single volume several points emerge which are of interest in relation to Far Eastern music as a whole, though it must be borne in mind that the Kantō region of Japan, more than any other perhaps, has been exposed to foreign influence.

First, it is apparent that the predominant type of melody is "Chinese" pentatonic ("national" scales are less frequent), in binary rhythm and melismatic. Compared with Cambodia, for example, syllabic songs are very infrequent in this sample. There are several indications that the purely syllabic tunes are more ancient than the melismatic type; for example, they tend to have a restricted range and to be of the litany-type. While the amount of material published as yet is too small for us to generalise with safety, it is worth mentioning that in Indonesia it is the *pelog* scale (major third tetrachords) which appears to be the more ancient, whereas in this collection the strictly syllabic melodies are all "Chinese" in character. In this connection, the richness of the material from Japan in examples of transition from one type of mode to the other, and in intermediates between the two types, promises most interesting results in the future.

The volume is abundantly supplied with maps, and there are numerous in-text half-tones of places, dancers, etc. These last are the only feature that invites criticism. Even the best of half-tones printed on matt paper must lose in quality, and here in many cases a combination of excessive scale-reduction and lack of contrast makes many of the illustrations quite useless. Admittedly it would have been prohibitively expensive to print all these half-tones on glossy paper, but great improvement could have been effected by making sure that the initial print from which the block was made was of the highest quality. The editor should have been ruthless in suppressing blocks which did not give well-contrasted impressions.

Anyone interested in folk song, folk dance or folklore in the Far East will impatiently await the publication of succeeding volumes. L. P.

The Music of the Ryūkyūs (*Okinawa*). SEIHIN YAMANOUCHI. Vol. I. (Tokyo, 1950.) 138 pp.

Ryūkyū no Minyō. (Folk songs of the Ryūkyū Islands.) KIKUKO KANAI. (Tokyo, 1954.) 189 pp.

Though these two publications differ considerably in scope and intention, they overlap at times, so that the reader has opportunity to compare independent transcriptions both of vocal line and of *samisen* accompaniment of the same song. Both authors undertake an analysis of the various modal structures exhibited by Ryūkyū melodies. That of Mrs. Kanai, Director of the Japan Music Institute, is the clearer; but Mr. Yamanouchi alone (to judge by his later communication to the VIIth Conference of the IFMC) has realised the connection with Indonesian music. Neither indicates what is perhaps the essential structural feature of the more specifically Okinawan modes. The material examined by both authors falls into three main groups with respect to scale structure: Sino-Japanese scales with minor third + major second tetrachords; Japanese "national"

scales with major third + minor second tetrachords, the minor second being below; and, lastly, a group of scales consisting of major third tetrachords (disjunct or conjunct) *with the semitone above* (C E F G B C, for example). In each group the tetrachords may occasionally be filled in. Yamanouchi compares the last group with the *pelog* scales of Indonesia. Strictly speaking, however, the Okinawan scales are only comparable with one type of *pelog* scales, the type namely in which the semitone lies above the major third in the tetrachords. The example of *Djangèr* recorded in Parlophone's "Music of the Orient" is of this type; but in a high proportion of *pelog* melodies, both in Java and Bali, the semitone lies below the major third (see transcriptions by Kunst and McPhee). Nevertheless, Yamanouchi justifiably stresses parallels between Okinawan and certain Indonesian scales, and we can accept his statement that a greater range of modal types occurs in the Ryūkyūs than in China or Japan, for example. His hypothesis that the Ryūkyūs are therefore the centre of origin of all these modal types is a possible explanation of this state of affairs; but an equally possible, and on general grounds more probable, explanation is that they are a meeting place of Indonesian and Sino-Japanese cultural influences—as indeed we might anticipate from their favourable position in the stream of the Kuro-shio current, which flows from the Indian Archipelago to Southern Japan.

Mrs. Kanai provides an account of the origin and development of Ryūkyū music, its characteristics, a parallel chronology of Ryūkyū, Japanese and Western musical history, and texts and transcriptions into staff notation of 79 songs, many with *samisen* accompaniment. As might be expected, many of the categories of songs are those recognised in the "Treatise on Japanese Folksong" by the Nihon Hōsō Kyokai reviewed above. Of the folk songs only one is purely syllabic (it is also an expanded major triad); a majority show occasional ligatures; and some are melismatic. Both collections include a single example of an antiphonal song. One striking song for female voice in Mrs. Kanai's collection (No. 39) has interludes for male voice imitative of the *samisen*.

Mr. Yamanouchi's collection covers a greater range of Ryūkyū music and has a 5-page introduction in English. He prints (*a*) transcriptions into Sino-Japanese notation made by his grandfather, and (*b*) transcriptions into staff notation. A remarkable song (No. 33) from the Naku Islands is polyphonic. As compared with Japanese *samisen* accompaniments, those of the Ryūkyūs seem more strictly linear and less percussive, but Mr. Yamanouchi gives an interesting example of the polychordal playing of the Singsong girls. In one respect, Mr. Yamanouchi conveys more information in his transcriptions than Mrs. Kanai, for he marks both strings and fingering in the *samisen* parts, so that it is fairly easy to reconstruct the technique of performance. In her transcriptions, on the other hand, Mrs. Kanai displays a finer sense of rhythm and pitch. L. P.

Die schwedische Hummel, eine instrumentenkundliche Untersuchung. S. Walin. (Nordiska Museet, Stockholm, 1952.) 158 pp.

It is difficult to temper the language of enthusiasm in reviewing this monograph on the *hummel*—an elongated fretted board-zither, plucked or bowed, with two melody strings and one or more drone strings, once widely distributed over Scandinavia, Iceland and most of the countries of the European continent. From a detailed examination of upwards of ninety surviving instruments, and from documentary sources, the author has produced what must be regarded as a definitive study which is also a model of its kind. In the course of this work, an attention to detail which at the outset verges on the pedantic is completely vindicated by subsequent statistical treatment of the data so obtained, leading to conclusions of the greatest importance. It is a great gift in a research-worker to know when to stop; and one can only admire Dr. Walin's judgment in recognising the limits within which he is prepared either to collect data or to attempt synthesis.

Apart from the achievement of placing on record the whole surviving armoury of *hummels*, and displaying in most readable manner the literary sources, the rôle of the instrument in social life, the character of its repertoire, the technique of performance, its influence on and suppression by the later *psalmodikon*, etc., this study offers evidence for

two phenomena of great importance for the general history of folk musical instruments in Europe. The first is the narrow range of variation in essential dimensions of instruments of varied provenance distributed over a very wide geographical area and differing widely in age. To the reviewer's knowledge, this is the first time that data have been made available demonstrating this point. The phenomenon has parallels outside Europe and at the present time; for example, an illiterate fiddler from Eastern Turkey was recently able to give the reviewer the dimensions of the *kemençe*, correct to the nearest centimetre, without hesitation, from memory.

The second and more important general point emerging from this study, and supported by statistically impeccable evidence, is that the pure fourth was the unit from which the non-Swedish *hummel*-makers built up their scaling. Furthermore, that the fourth was filled in by ear, and that this filling may have ceased originally at a pentatonic scale. The fretting of the *hummel* shows traces, then, of an original pentatonic basic scale, with pure fourths filled in by ear. A minor point of interest is the astounding correspondence between the cent values calculated from the fretting in Praetorius's engraving of the instrument and the mean cent values for the whole of the non-Swedish instruments (forty-five instruments in all). In contrast to the non-Swedish instruments, statistical treatment of the cent values calculated from the fretting of the native instruments (forty in all) shows that the Swedish *hummel*-makers made use of a slightly augmented fourth as basic interval. For this group also a pentatonic scale seems to have been the original basic scale.

Transcriptions of the music of the last *hummel*-players, either newly taken from phonograph reels or contemporary players, a facsimile of part of a fifteenth-century painting from a church in Uppland showing an angel playing an instrument described by Norlind as a clavichord but in all probability a hummel, and (lastly) a distribution map, together complete a treatise of outstanding quality. L. P.

The Lures of the Bronze Ages. H. C. Broholm, William P. Larsen and Godtfred Skjerne. Trans. A. Svart. (Copenhagen, 1949.) 129 pp. and 16 plates.

The earliest discovery of Bronze Lures was made in a peat marsh in Sjaelland in the summer of 1797. Later many peat marshes have revealed similar relics from the obscurity of the Bronze Age; in all fifty-nine lures have been found to date, mostly only fragments. These instruments, of unknown origin, with the characteristic graciously turned S-form have during the course of time appealed to the phantasy of many a scientist, and in many cases to a far greater degree than there has been any objective reason for. Especially there has been no lack of theories about the proud musical past of the Germanic race.

Most of these discoveries have been made in Denmark, with a few contributions from Sweden, Norway and Lithuania, but no one knows which race inhabited these regions during the Bronze Age. One also has an exaggerated idea of the "music" which has been practised, as tests dealing with the rendition of the lures, have been carried out with modern mouthpieces and windplayers using a modern technique.

New scientific methods within archaeology and musical research has long since made the problems of the Bronze Lures ripe for new investigations.

This work has been carried out in the most impressive manner by the three Danish scientists: H. C. Broholm, Archaeologist, William P. Larsen, Conservator, and Godtfred Skjerne, Director of the Danish Museum of Musical History. Broholm dates his findings from the third period of the Bronze Age, up to and including the fifth period, which means approximately 1100 to 600 B.C. H. P. Larsen deals with all the technical questions in connection with the instruments. Of greatest interest to musicians is Godtfred Skjerne's realistic investigations of the practical musical possibilities of the lure. He clearly outlines the conclusions one may draw concerning the use of the instrument and its significance. The author's sound approach to the subject is evident in his résumé: "We may not know so very much more than our predecessors, but in return we do not take so much for granted."

The book, which comprises 129 pages, has been given an elaborate mounting by the publishers, with illustrated text and thirty illustrations.

D. W. S. *Trans.* F. C. GERTSON.

Musikalische Völkerkunde. FRITZ BOSE. (Atlantis Verlag, Freiburg i. Br., 1953.) DM 7·80.

The new branch of musicology which has been baptised "ethno-musicology" still seems somewhat strange to the world at large. In his *Musikalische Völkerkunde* Dr. Fritz Bose successfully attempts to remedy some misconceptions and gives a short exposition of the manifold difficulties facing the musicologist who tries to understand the different kinds of music outside the sphere in which he has been brought up and which has become an integral part of his being. It is difficult to get away from ingrained prejudices and from the standard valuation of what is ugly and what is beautiful. The author rightly shows how even in our own world judgment on these points has changed from period to period. In addition to this he draws attention to the fact that when approaching any kind of this unfamiliar music from the merely musical point of view we are apt to miss the most important aspects, whatever we may gain in knowledge of construction of scales, intervals and what not. As he says on p. 132, "A slit-drum is not a mere musical instrument, but a cult object as well; and a song of the Hopi Indians offers not only musical, but also psychological, sociological and anthropological problems." Consequently, in order to reach real understanding, all these aspects have to be taken into account, which is, in fact, the aim of ethno-musicology.

The author manages to avoid some of the traps in which earlier writers on this subject, like Sachs and von Hornbostel have been caught. But, especially in the last chapter on tone-systems and scales, the overwhelming difficulties in trying to analyse the essence of foreign musical cultures have proved too much also for the author of this book. The dogma that the acceptance of a standard pitch is a *sine qua non* of a scale-system ignores India, which never has known anything but a relative pitch and yet has evolved a baffling variety of scales. Von Hornbostel's theory of over-blown fifths as the basis of a tonal system cannot be applied any longer, since it has been proved that these over-blown fifths do not behave as von Hornbostel said they did. It is impossible to assert, as the author does on p. 122, "What has been said in connection with China is equally valid for the other Asiatic peoples," for none of the alleged Chinese principles have any affinity with what India accepts.

A vital statement on p. 123 does not get us very far: "The moral quality of the 'patet songo' (one of the Javanese modes) does not depend on the shape of the melody, but on the position of the principal note, which determines the character of the melody by means of its cosmological affinity." The two factors seem, however, to be inseparable. The melody shapes itself around the main note, which by its very position determines the character and all the details of the melodic line. On the other hand, on account of the the fact that the "patet" is a mode, which cannot but derive its character from relative position of its notes against a fixed basis, that main note itself is only recognisable as such by its contrast to another degree of the scale. Consequently it seems impossible to say that the moral influence supposedly exercised by that mode comes primarily from the cosmic affinities of the central note, and not from the melody as a whole, because without it, the influence of the main note would remain latent.

In the field of ethno-musicology it seems too early yet to try to reach any conclusions on basic matters. That is the reason why Dr. Bose is infinitely more successful when outlining the problems and implications than when making dogmatic assertions. It is in the former aspect that the considerable value of his book lies. A. A. B.

English Folk Song: Some Conclusions. CECIL J. SHARP. Revised by Maud Karpeles, with an Appreciation by Ralph Vaughan Williams. (Methuen, London, 1954.) 21s.

It is matter for rejoicing that this book, with all its freshness and fervour, is again in print and available to a new generation of readers. For, of course, the study of the genuine

folk-tradition of English song starts here. Looking back, it seems almost incredible that these basic revelations are only a generation old. The twelve brief chapters of this extraordinary book, published less than fifty years ago, were like the first accounts of a voyage to a new world, and almost every page was news.

Re-reading now in historical perspective, one is deeply impressed by the book's vitality. What was news now quietly commands general assent as accepted doctrine. Sharp put his case with the utmost simplicity, economy, and clarity—and in a spirit that can only be called one of Faith. His belief in the underlying, inevitable truth of genuine folk song as the expression of unconscious sincerity; his belief in the evolutionary theory, in a process of "steady growth and development" toward an achieved purity of communal artistry; his conviction that early exposure of school-children and musicians to the genuine products of this age-old process would effect a renaissance in the national character and the musical taste of the English people: these are the evident motivations that fill Sharp's life-work with passionate zeal. And, as Dr. Vaughan Williams testifies in his appreciative tribute, Sharp's prophetic faith has been sufficiently realised in the event.

This is neither the place nor the time to open discussion of the more theoretical side of Sharp's contentions. It may be that the very force of his authoritative statement has held back further enquiry. A poorer book might have quickened lesser talents. Certainly there is no question of the permanence of his incisive but all-too-brief account of modal features, rhythmical forms and melodic figures in English folk-tunes, all based on acute first-hand observation; nor of the interest and value of everything he discloses of his personal experience as a collector. Whether or not his evolutionary doctrine, with its dependence on the hypothesis of Selection; or his ignoring the importance of Range (i.e., plagal and authentic) as a factor in traditional change; or his opinions on the gapped scales—whether these will in the long run be sustained must be left to time to determine. He has raised essential problems and made important and unevasive answers; he has cleared the air of confusion and set up a target for significant debate toward which all serious students may address themselves. His publishers do not exaggerate when on the jacket they refer to his book as "this indispensable standard work."

It deserves particular notice that the new edition is enriched by an authoritative Preface by the Honorary Secretary of the IFMC, Maud Karpeles, who from the fullness of her own experience and knowledge outlines Sharp's work in the Appalachians, underlines his conclusions, and subscribes with renewed emphasis to his conviction that English folk song can and will continue, in spite of all social change, to refresh and restore the nation's musical utterance. And she might with reason have extended the scope of her hopes far beyond these limits. As the Elizabethan poet Daniel wrote of a kindred impulse:

> And who in time knows whither we may vent
> The treasure of our tongue, to what strange shores
> This gain of our best glory shall be sent?

B. H. B.

Deutsche Volkslieder mit ihren Melodien, Vol. III, Ballads, Part 3, second half. (Published for the "Deutscher Volksliedarchiv" by Walter de Gruyter, Berlin, 1954.) 283 pp. DM 32·80.

The death of the former editor of the series, Dr. John Meier, in May, 1953, is mentioned in the Preface. Dr. Meier had done so much for the "Volksliedarchiv" since it was founded in 1914 for collecting and classifying German folk songs. Already more than 280,000 folk songs have been listed. The effects of the war on the work of the "Archiv" is also mentioned together with the fact that the production of the present volume has only been possible through the financial and factual help of many public and educational organisations and individuals.

This volume comprises the following seventeen ballads (Nos. 55 to 71): Ritter und Magd, Wiedersehen an der Bahre, Jungfer Dörtchen, Der Scheintod, Der Elsberger, Der junge Held, Totenamt, Der Spielmannssohn, Des Grafen Töchterlein, Mutschelbeck, Die

Bernauerin, Die heilige Elisabeth, König von Mailand, Der grausame Bruder, Rache aus Eifersucht, Blutiges Gericht and Bai Rädder.

Each of these is treated exhaustively from the literary and musicological points of view, the various versions of the texts together with their contents being given, followed by a discussion of the history and development of the text, taking into account the various extant versions (No. 55, e.g. Dutch, Low and High German). This is followed by a discussion of the melody with numerous musical examples.

No. 61, "Totenamt," was of particular interest to the reviewer, one version of it being the well-known Dutch folk song "Het daghet in den oosten." No. 68, "Der grausame Bruder," is found not only in Germany itself, but also in the Scandinavian countries, including the Faroe Islands and Iceland.

Such a comparative study of folk song texts and melodies is extremely interesting from a sociological and cultural point of view, and it would no doubt have startled their unknown authors to have known that their slender spontaneous creations were to become the subject of such thorough research. I. F. F.

Die Schichtung der mittelalterlichen Musikkultur in der ostdeutschen Grenzlage. WALTER SALMEN. (Johann Philipp Hinnenthal, Kassel, 1954.)

This book, the second in a series entitled "Music in Ancient and Modern Europe" and produced with the financial help of the "J. G. Herder Forschungsrat," deals with the classification according to broad social strata of musical activities in the East German border territory, i.e. that which lies east of the Elbe and Danube, during the period from 1350 to 1600. This is a subject which, according to the author, has hitherto been undeservedly neglected by otherwise assiduous German musicologists, one obvious reason for this being the difficulty of consulting primary sources in a wide range of Germanic and Slavonic languages, a difficulty which has been admirably surmounted by the author, as witness his impressive bibliography.

The main purpose of the study is to trace the beginnings and development of all musical activities during said period and to characterise their peculiar nature due to the intermediary geographical position as a link between East and West, embracing as it does Polish, Czech, Slovak and Hungarian elements and recalling the age-old "Drang nach Osten."

The author classifies his material broadly into the following three social strata: lower, middle and upper. The first embraces folk, religious and political songs as well as popular dances. It should be mentioned that the "Deutscher Volksliedarchiv" in Freiburg has listed no less than 40,000 folk song texts from the region under discussion. Folk songs thus form one of the most useful sources for this study, particularly the "Hohenfurter Liederbuch" (ca. 1450) and the "Schlesisch Singbüchlein" (1555). In the second section, which deals with "bourgeois" musical activities in the cities, the author discusses street songs, the master songs, organs and musical training in schools. The third stratum comprises church music proper, musical life at the medieval courts and finally music in the universities.

There are over thirty musical examples, but unfortunately no other illustrations, this no doubt being due to heavy production costs. I. F. F.

Die rheinisch-bergischen Melodien bei Zuccalmaglio und Brahms. WALTER WIORA. (*Quellen und Studien zur Völkerkunde*, Band I, Voggenreiter Verlag, Bad Godesberg, 1953.) 205 pp.

This is in essence a revaluation and, in many respects, a rehabilitation of von Zuccalmaglio whom a previous generation regarded as the perpetrator of many musical forgeries. Professor Wiora succeeds in clearing him completely from the charge that he presented to the world melodies which he labelled folk songs, but which in reality were his own compositions. What von Zuccalmaglio did was to dress up several of his melodies and certainly to adapt words to many of them or even to write completely new ones which

fitted in with his romantic ideals and needs, but we can now be sure that gems like the melody of "Verstohlen geht der Mond auf" are genuine folk tunes with numerous related forms and variants in other parts of Germany and Lorraine. The author puts von Zuccalmaglio against his proper background, the romantics like von Arnim, Brentano, Novalis and so on, a man drenched in the ideals of that school, and he even succeeds in showing how—in spite of his many faults and failings—von Zuccalmaglio did succeed in saving a wealth of very ancient traditional melodies which scholars of the rationalistic type like Erk, did not observe, or rejected on account of their not being in accordance with the four-square, "major-key," character which they considered to be the hall-mark of the real "German" folk song. From this it follows that Brahms, in taking these melodies of von Zuccalmaglio to his heart as examples of true folk songs, really did show genuine insight and was not hoodwinked by clever—or not so clever—forgeries. Professor Wiora shows that, even if later generations can no longer approve of the way the melodies were handled, the result was exactly what von Zuccalmaglio intended, namely the re-introduction of forgotten treasures into the daily life of the middle-class society of his days. The book has a wealth of very clear musical examples which help the argument considerably.

Again and again one realises how this most sensible line of approach could never have been pursued without the staggering wealth of methodically arranged material in the Deutsches Volksliedarchiv in Freiburg. In fact, folk song researchers all over the world must be grateful to its founder, John Meier, and his devoted band of helpers, for the material at the Archiv has an importance far exceeding the borders of Germany. It is only in recent years that it has begun to be exploited in full. We certainly can expect much of great value to reach us in future from that source. A. A. B.

Le villanelle alla Napolitana. BIANCA MARIA GALANTI. (Firenze, Leo S. Olschinki, 1954, Biblioteca dell' "Archivum Romanicum," Serie I: Storia—Letteratura—Paleografia; Vol. 39°). xlviii + 276 pp. et 9 pp. de notations musicales.

Ce gros volume, d'une érudition vaste et sûre, est un apport décisif non seulement à la philologie romane, mais encore au folklore musical.

Il se compose essentiellement d'une anthologie de 200 villanelles à la napolitaine (pp. 1–88) et d'une bibliographie exhaustive des textes imprimés en possession des bibliothèques italiennes (pp. 89–197).

On ne peut négliger les riches tables des codices publiés, des villanelles du manuscrit 1205 de l'université de Bologne, des incipit, des auteurs, des bibliothèques et des hors-texte.

Une longue introduction, qui s'achève sur une copieuse bibliographie fait l'historique des travaux antérieurs et s'attache à divers problèmes essentiels. L'auteur cerne mieux que tous ses devanciers le problème de la définition du genre que représente la villanelle à la napolitaine, qu'elle resitue très justement en son temps et dans le cadre des autres variétés de villanelles. L'expression "à la napolitaine" est bien étudiée, et la part faite aux impressions de colportage, qui est primordiale, est méthodologiquement le plus justifiée. Le témoignage des contemporains sur la vitalité du genre est dûment enregistré et commenté: la villanelle à la napolitaine, dont le plus ancien document daté remonte à 1537, connut une vogue extraordinaire à Naples, puis en Italie, enfin aussi en France, en Belgique et en Allemagne. A la fin du XVI° siècle, cependant, la musique l'emporta sur la poésie (parfois en dialecte), et influença la danse.

Le genre fut-il populaire ou savant à l'origine? L'auteur tranche habilement la question en faisant ressortir que toute poésie est une forme d'art et que l'élément populaire ne peut relever que d'une certaine tonalité psychologique; la fusion des deux antithèses apparentes donne naissance à un genre poétique nouveau, éminement susceptible de se populariser.

La villanelle à la napolitaine n'exprime pas que l'amour. L'auteur en analyse les motifs, dont le plus intéressant à mes yeux est celui des transformations, si répandu dans le folklore européen. Le thème des rencontres, qui n'est guère moins important, apparente la villanelle aux pastourelles françaises.

La villanelle se présente sous un grande variété de mètres: elle n'eut pas de forme fixe à proprement parler.

Ce livre clair et brillant sera, à n'en pas douter, la conclusion des recherches historiques et le point de départ de travaux esthétiques et folkloriques. Il fait le plus grand honneur à son auteur. R. P.

Haramani (*Lok sangit sangraha*). MUHAMMAD MANSUR UD DIN, M.A. (Calcutta University Press, Calcutta, 1942.)

It is a pity that this work—the outcome of many years of patient and loving research by the author—should be available in Bengali only. Himself a Moslem from East Bengal, he is eminently suited to the task of the analysis of his own remarkable and very involved culture in which Hindu (and pre-Hindu), Buddhist and Moslem strands have combined to make a remarkable and very beautiful tapistry. Haramani (lost jewels) tries to follow some of those strands and determine their origin. It gives a great many poems as noted down from the mouths of the people and puts them against their historical background. A thousand pities that the melodies should not have been noted at the same time. It is the melody that carries the message of the words from generation to generation, and how wonderfully adapted to their task these melodies are.

The book is presented with a blessing from the poet Rabindranath Tagore upon whom these very folk songs had so great an influence, and a preface from the hand of Professor Khagendranath Mittra, who is one of the foremost personalities in the revival of the art of Kirtan singing in Western Bengal and who consequently has full understanding of the cultural and spiritual value of the undertaking on which Mr. Mansur ud Din has embarked.

Modern India and Pakistan need those workers. There are far too few of them. It is fervently to be hoped that those who do this work will be given full opportunities to carry on. Time presses. Let it never become necessary to say that these "Haramani" are jewels lost indeed. A. A. B.

Albanian and South Slavic Oral Epic Poetry. STAVRO SKENDI. (American Folklore Society, Philadelphia, 1954.) 226 pp.

This publication is not concerned with the musical aspect of Balkan epics; but it represents some solid research on the literary side and as such will be of value to those whose interests in the field is not exclusively musical. E. V. DE B.

Jugoslovenski Muzički Folklor, II (Yugoslav Musical Folklore, II). Macedonia. M. A. VASILJEVIĆ. (Prosveta, Belgrade, 1953.)

Narodne Melodije iz Sandžaka (Folk Melodies from Sandžak). M. A. VASILJEVIĆ. (Serbian Academy of Science, Belgrade, 1953.)

When one handles one of these Vasiljević song books one wonders how on earth one man alone ever managed to collect, annotate and analyse so much material. But when I received no less than three different volumes in one week comprising 400 Macedonian songs, 400 Bosnian songs and 400 songs from the Kosmet area, I began to realise that here indeed was an astonishing feat of patience and erudite courage.

Miodrag Vasiljević is a Professor in the Musical Academy in Belgrade. I met him several times before the war, but in the old regime in Yugoslavia he had scant recognition for his many years of research and fieldwork. He has plodded away systematically collecting folk songs from a vast area of what was then called S. Serbia and has now been renamed the Macedonian Republic. It speaks well for the new regime, that despite their savage material losses inflicted by the war, one of the first things the Yugoslavs have done as soon as they had paper and ink and machines, was to pour out these massive collections of their folk music. I must not give the impression that Vasiljević is alone in this work. The folk music of Croatia has been tackled by Žganec and Firfof publishes a seemingly endless series of Macedonian song and dance collections.

Vasiljević, like Cecil Sharp, collected his material direct from the hundreds of folk musicians who have sung and played for him during the past thirty years. He was a schoolboy in Macedonia and latterly taught in that province and, though himself a Serb, Macedonia became his second home. He tells the reader in his 50-page explanatory preface that a large part of his original collection was destroyed by the Germans in Belgrade. But he replaced all he could, immediately after hostilities had ceased. Fortunately he has translated a few pages of his very complicated preface into French. In brief, his Macedonian collection is carefully set out and "coded" under MODE, PITCH, RHYTHM PATTERN, and FUNCTION. He goes to endless pains to explain where and how the Macedonian folk modes depart from the established (Western) Ecclesiastical modes. He cites many examples of where the imported Turkish maqam systems have caused local modifications of the old Slavonic modes, and also tries to explain the present day changes that modern musical instruments (with fixed intervals) are causing in Macedonian and Bosnian folk music. He glosses over the paramount fact that the present lavish use of folk music in orchestrations and Party songs, etc., has a marked effect on original folk melodies. In Macedonia alone many of the original rhythm patterns and modes have been "arranged" almost out of recognition by radio orchestras and at the hands of the café musicians.

His dissertation on rhythm patterns will puzzle most readers not already acquainted with some aspect of classical Arabic music. Any student who really wants to learn something about irregular rhythmic variations should study pp. 25–52. I counted up to 87 variations and permutations of 5, 7, 9, 13, 15, 17 and 19 beats to the bar!

In both books he gives a minute analysis of the percentage of times in any given mode or modal progression. Quite a large percentage in both the Macedonian and Sandžak books are examples of the primitive tri-tonal mode. Fortunately for the reader who cannot cope with Serbian, Vasiljević has written a far more comprehensive French preface in his Sandžak book. Here you may read twenty-five pages of interesting, if sometimes obscure, theories on the development of the Bosnian musical systems. P. T.

Partizanska Pesem (Guerilla Songs). RADOSLAV HROVATIN, ed. (State Publishing House of Slovenia, Ljubljana, 1953.) 242 pp.

Musically, the guerilla units which were formed in the wooded mountains of Slovenia in the very hey-day of Hitler's military power drew their repertoire from a wide range of sources. The items denoted as folk songs constitute a small fraction of the volume (pp. 27–44). Out of the thirteen songs grouped in this category, three may be classified as folk songs with "partisan" themes (rhythms of 4/4, 6/8, 3/4) and five are partisan variants of known older Slovenian folk songs. The remainder consists of two songs of Russian or other Slavic origin, a variant of a modern dance tune and two variants of Alpine melodies—altogether not a very impressive showing. However, the editor has noted in the introductory text (pp. ix-xiv) that the professional composers of partisan songs leaned heavily on the tradition of Slovenian folk music and their melodies were sung to the accompaniment of an accordion in improvised, rich choral renditions which are a charming, unforgettable feature of Slovenian singing. Thus the fok element in the musical culture of the Slovenian guerillas was larger than the section on folk songs would indicate (cf. the editor's article "Partisan song—our folk song" in *Obzornik*, 1951, pp. 354–360). The fact should be noted that a systematic search for this material had not been made at the time when the volume was being made ready for print. J. B.

From the folk songs of Cyprus. CLEOBULUS ARTEMIDES. (Folkloristic Supplement of *Cypriot Studies*, Vol. XVI, Nicosia, 1953.)

This collection, which is prefaced and edited by Solon Michaelides, contains twenty folk songs of Cyprus collected and noted by Cl. Artemides between the years 1897 and 1912. Besides a lullaby, a marriage-song and some dance-melodies they are mostly love-songs. Some of them are published for the first time and some represent interesting variants of well-known Cypriot folk songs.

Eight of them are modal, two are chromatic (in a scale with augmented second), nine contain mixed (diatonic and chromatic) elements and one is in the major.

From a rhythmical point of view, Nos. 1, 8, 9 and 14 represent an especial interest with the use of 9/8 subdivided in 3/8 and 3/4; this rare time is often met with in Cypriot dances.

The form of these songs is very simple, mostly AB. Their range varies between a 5th and a 10th. S. M.

Volkslieder der Sorben in der Ober- und Nieder-Lausitz—Pjesnički hornych a dełnych Łužiskich Serbow (Folksongs of the Lusatians of Upper and Lower Lusatia). HAUPT and SCHMALER (SMOLEŘ). (Akademie-Verlag, Berlin, 1953.)

This is a reprint (unaltered, except for the omission of some minor matter no longer of interest) of the 1841–3 edition of the monumental collection of Lusatian folk songs. The lion's share of the collection is the work of Smoleř, the poet and leader of the Lusatian national revival, who published it while still in his thirties. Some songs were, however, contributed by Haupt who was also responsible for the uneven German versions (Lusatian and German texts are given parallel throughout).

This is two volumes in one: Part I contains nearly 300 songs from Upper Lusatia (which came under the rule of Saxony), with some additional fragments, reference notes and comments and a linguistic introduction—useful, although the orthography used has been subsequently revised and simplified. Part II contains nearly 200 songs from Lower Lusatia (which came under Prussia), to which are added a number of folk tales and legends, with notes on social customs and on the linguistic differences between the two main dialects of Lusatian (Upper and Lower). It is, in fact, an immense standard collection that has stood the test of time and survived the only too frequent persecution and suppression of things Lusatian. E. V. DE B.

La Música en el Uruguay, Vol. I. LAURO AYESTARÁN. (Sodre, Montevideo, 1953.) 818 pp.

Not since the days of the *Boletín Latino Americano de Música* has anything quite so bulky (obviously produced quite regardless of cost) come from Uruguay, and we must immediately congratulate Maestro Ayestarán on the immense amount of painstaking labour which the contents of this tome display. Indeed the author has set himself no mean task in this complete and minutely detailed survey of Uruguayan music, of which this volume comprises the period 1531 (date of the first musical reference known) to 1860.

Most of the information in this first volume does not concern us, but one really important fact for the student of ethnology does emerge, and that is that the original inhabitants of what is now Uruguay—the *charrúa* Indians—not only sang and danced but possessed primitive instruments such as drums and musical bows. However, with the ruthless and total massacre of these wretched natives all traces whatsoever of their music disappeared for ever, and what music was to become established in the Banda Oriental, as the country was then called, was to be purely of European and African origin. And bearing this most important fact in mind we look forward eagerly to what Lauro Ayestarán will have to say in future volumes about the folk music of his country. N. F.

Violas e Repentes. F. COUTINHO FILHO. (Recife, 1953.)

Senhor Coutinho presents us with the harvest of several years spent in the backlands of Paraiba and Pernambuco, collecting the *repentes* and *desafios* of minstrels of local renown. The term "minstrel" is used advisedly, for the performers described here are humble professionals who improvise epigrammatic, anecdotal or journalistic solo songs (*repentes*) or who engage in extempore lyrical disputes (*desafios*) with rival performers. The *repente* represents a high-grade style of popular creation of which the Caribbean *calypso* is the shabby degenerate cousin. The *desafio*, a form of duel in song, besides

existing in classical Greece, was widespread through the Arab world—whence it seems to have spread to parts of equatorial Africa—and is still encountered in the Iberian peninsula, among the Basque *bertsulari*, for example. Half a century or so ago, it was to be found over most of Latin America from Mexico to Argentina, and readers of the gaucho epic, *Martin Fierro*, will recall the description of the fierce lyrical contest between the hero and a Negro *payador*. Such *payadas* no longer exist in Argentina, but on Senhor Coutinho's showing, they survive vigorously in north-eastern Brazil.

Despite rural Brazil's high rate of illiteracy, most of the *repentistas*, except those blind from birth or childhood, can read and write. The humblest of them are itinerants, some are occasional performers on the small-town stage, a few have reached the summit of their profession, and have broadcast from Rio. They have a self-conscious approach to their productions (which they call *obras*), and such words as *estrofa* (strophe) and *pe* (foot) are not strange to their vocabulary. Interestingly enough, the four-line stanza is no longer fashionable among them; they prefer the six-line verse of seven, eight or ten syllables (*galope, glosa, trocado*). The best of their productions show a poetic grace, high technical skill and a—usually melancholy—wit of a kind capable of easy absorbtion into oral tradition. Incidentally, the *repentistas* seem as fond of evoking figures of classical mythology—Flora, Juno, Phoebus, Aurora—as any semi-literate Irish songmaker of the eighteenth century.

Senhor Coutinho's interest in his subject is almost entirely literary. He has little to say of the musical methods of his performers. It would seem that the melodies used are not as a rule very distinguished, and that it is customary to sing unaccompanied, but to insert a brief guitar interlude, perhaps just a few arpeggios, between one stanza and the next. A few music examples, or at least a clear account of the manner of performance, would have been valuable. Despite this shortcoming, as a study of lyrical activity lying halfway between art song and traditional song, this most interesting work may help to throw light on the vexed problem of folk creation. A. L. L.

Folk Song Anthologies

American Folk Songs for Christmas. Ruth Crawford Seeger. (Doubleday & Co., New York.) 80 pp. $3.

This book owes its origin to the practical needs of a school in Maryland, where the children were encouraged to choose their own Christmas programme every year. The tunes have been gathered together from recordings of traditional singers, from early American publications, and from folklore journals. The accompaniments are simple enough to be played at the right speed by enthusiastic pianists who have not yet had much experience: they avoid the lumpiness of low-lying chords, and where the harmonies are founded on the early nineteenth century "shape-note books" they show a refreshing disregard for text-book rules about consecutive fifths.

The book, however, is not only of interest to children. It is a real contribution to the international wealth of traditional Christmas music, and historians and musicologists will be grateful to the author for her detailed notes on the origins of each song. There are also fascinating descriptions of early American customs, including mummers' plays in eighteenth-century Boston, and the Watch Night ceremonies in a meeting-house in South Carolina, where, after midnight, the carol singers increased their speed and broke into clapping and "a sort of shuffling dance."

There is considerable variety in these fifty folk songs which include English singing-games such as "How many miles to Bethlehem?"; a "Cradle Hymn" where the words are from a poem by Isaac Watts and a version of the tune is from an opera by Jean Jacques Rousseau; and Negro songs such as "The Angel Band," a pentatonic counting song which cheerfully goes on up to a hundred.

The accumulative songs are among the most interesting in the book and the fact that additional verses are frequently improvised is a welcome reminder that folk music has its twentieth-century traditions and is still living a creative life of its own. I. H.

Folk Songs of Canada. EDITH FULTON FOWKE, literary editor; RICHARD JOHNSTON, music editor; illustrations by ELIZABETH WILKES HOEY. (Waterloo Music Company Ltd., Waterloo, Ontario, 1954.) 198 pp. $4.95.

Seventy-seven songs, English, French-Canadian, and two from Indian and Eskimo sources, have been chosen from previously published collections and from the files of the National Museum at Ottawa. There are no Gaelic songs from the Maritime Provinces. The object of the book is to enable a greater number of Canadians to know and enjoy their own folk songs. The authors say that "while the words and tunes given here have been based on traditional versions, a certain amount of adapting and editing has been done. Primary collectors rightly strive to reproduce as exactly as possible the versions they get from their singers, but such absolute fidelity is not practicable for a work intended to make the songs available to a wider audience." Minor changes have been made so that the songs may be easier to sing; stanzas or lines from other versions of the same song have been combined to get a more complete or better rounded form. Mr. Johnston's piano accompaniments are simple and exceptionally good and there are chord symbols for the guitar. There are interesting introductions on Canadian folk music by the compilers, notes to each song as to where collected and references to other versions, a bibliography and a list of records made of songs included in the book. M. F. S.

Treasured Polish Songs. JOSEPHA K. CONTOSKI, chief ed. (Polanie Publishing Club, Minneapolis, Minn., 1953.) 352 pp. $5.

The songs—we are informed in the editor's foreword—have been collected over a period of twenty-five years by members of the Polanie Club, a group of about thirty American women of Polish descent from Minneapolis and St. Paul, Minnesota. The collection of 200 familiar songs, exquisitely bound and enriched by folk-like illustrations, will be a lasting source of enjoyment to many, particularly with its singable English translations of the texts and simple piano accompaniments. It should be noted, however, that this is not a critical folkloristic edition. The published sources from which the folk songs were taken and the regions in which they originated are not given. A brief analytical section and a selected bibliography may be usefully added in the second edition. Greater consistency in the identification of *bona fide* folk songs would also increase the value of the collection.

However, these were not the tasks that the authors of the collection assigned themselves. They went about for years patiently weaving a colourful garland of popular songs of their far-off homeland, offered as a Polish contribution to American culture. In this work of love they have fully succeeded. J. B.

A Canção Popular Portuguesa. FERNANDO LOPES GRAÇA. (Colecção Saber, Publicações Europa-America, Lisboa.) 109 pp.

Although this attractive little book does not say anything new about Portuguese folk song, there is also nothing in the reading matter to which any folk music expert could possibly take exception. Then comes the snag: the author confesses to having altered both tunes and words when he felt he could better them. Down comes the documentary value of his work with a crash! The author himself states that the only satisfactory way to collect folk music is with a tape recorder, and the example before us could not prove this point more. Mr. Lopes Graça should realise that there is nothing against a collector *arranging* his tunes and publishing them as such, but a serious work on folk music *must* present the material in its original form even if it be considered "uncouth" or "poor." However, we must thank the author for honestly telling us that his examples had been tinkered with and assure him that, as arrangements, they are quite charming.

N. F.

Englisches Liederbuch. GEORG GOETSCH. (Möseler Verlag, Wolfensbüttel, 1953.) 156 pp.

This unique Anglo-German collection falls into two parts. The first assembles a fine choice mainly of Cecil Sharp's folk songs from Somerset in their original, unaccompanied, form. The second offers Herr Goetsch's three-part vocal settings of the same songs with his own German texts, some faithful but singable translations of the English words, some inventions in the spirit of the original. In a long introduction Herr Goetsch shows his extraordinary love of the English people whose whole heart is in the land, and the spirit of their songs. The book is charmingly printed, and inexpensive. H. R. G.

Personal Choice. EWAN MACCOLL. (Workers' Music Association, London, 1954.) 2s. 6d.

The Shuttle and Cage. EWAN MACCOLL. (Workers' Music Association, London, 1954.) 2s. od.

It is admirable to have produced these two collections at such modest prices, though they are somewhat militantly presented. Some small alterations could do much to improve the lay-out and a few small details could well be looked to (such as explaining the sign \ where it first appears on p. 15, instead of waiting till p. 52, and the correcting of some small printing errors in the music). Also the chord indications are sometimes questionable (for example, the suggested use of dominant 7th in modal tunes, as in Van Diemen's Land, p. 14). But there is gusto and enjoyment in both volumes and the many good songs include the familiar and the unfamiliar. Mr. MacColl declaredly presents songs of all kinds including some "as brash as a Glasgow football crowd." He perhaps does an injustice to the Glasgow crowds. They are never dull. Musically a few of these songs such as The Souters' Feast (despite the fillip of Scottish rhythm), Cosher Bailey's Engine, or The Wark o' the Weavers, *are*. E. V. de B.

Three Hebridean Songs. CLEMENT HOSKING. (Paling and Co., Sydney-Brisbane.) 3s. 6d.

Ten Welsh Folk-Songs. D. VAUGHAN-THOMAS. (Gwynn Publishing Co., Llangollen.) 3s. 9d.

Folk Songs of Jamaica. Ed. and arr. by TOM MURRAY. (Oxford University Press, 1951.) 8s.

Folk songs do indeed travel far. In the first volume there are three songs collected by Mr. Hosking from traditional singers in the Hebrides and published—in Australia. These are simple, intimate songs and the settings (although such settings are always arguable) are also simple. English words are given as well as the Gaelic.

D. Vaughan-Thomas gives ten straightforward Welsh songs, with interesting but unobtrusive settings and with the original texts alongside English verse translations. It is hard to judge songs from translated versions; but these, though often serious, give a pleasant impression of ease and lightness. This may be due partly to the avoidance of rhythmic monotony and partly to the avoidance of unrestrained gloom—the lover may be hapless but he does not spurn a rollicking refrain, and even a sighing walk through a churchyard can permit a gentle little fol-de-ral.

The Jamaican collection includes some thirty lively songs, carefully presented, with simple and quite apt settings. Once the non-Jamaican is accustomed to the syncopation ♪ ♩ ♪ ♩ which appears on either stressed or unstressed beats in almost every song, these songs will present him with no musical difficulty. They should prove quite a welcome and interesting addition to a teacher's material. E. V. de B.

Folk Dance, Folk Lore, etc.

The Other Mind. A study of Dance and Life in South India. Beryl de Zoete. (Gollancz, London, 1953.) 256 pp. £2 12s. 6d.

The Dance in India. Faubion Bowers. (Columbia University Press. Geoffrey Cumberlege, London, 1954.) 175 pp. $4. 32s.

It is strange that, so close to one another two books on Indian dancing should have appeared: Beryl de Zoete's *The Other Mind* and Faubion Bowers' *The Dance in India,* both written with great love for the subject and an ardent desire to present the real thing.

For general use Faubion Bowers' book is the handier, as it covers the main features of the four principal dancing styles in India very succinctly. It will certainly help to dispel some of the misconceptions which Westernised and watered-down presentations of Indian dancing have caused to spring up in America and Europe. But as regards depth of penetration, historical perspective, richness of background, wealth of valuable detail and brilliance of style, Faubion Bowers' short book with its rather untidy and muddled style cannot be compared with what Beryl de Zoete has done.

The Other Mind is an amazing book. The author, armed with a very wide experience of dancing in the Far East, notably Java and Bali, certainly had a basis on which she could build her understanding of what India still possesses. At the cost of great personal inconvenience, but with deep enjoyment, she went off the beaten track wherever she expected to find something worth while, keenly observing what she saw and putting it against the background of local culture and, where possible, in the wider perspective of phenomena in our own world or in the so closely related art of Bali. The wealth of personally observed folkloristic facts is checked against what earlier writers—district officers of the end of the last century and writers in the different Gazetteers—had to say about the customs in question. As the title implies, the book does not limit itself to a description of the outer appearance of the dances, but tries to analyse the religious and psychological background, the working of "the other mind," in short. It is the work of a pioneer and certainly not everything the author concludes could be taken as final, but it seems that this does not really detract from the value of the book as a whole, with its intensely alive approach and astounding insight into the workings of the religious mind of the villagers, and its continuation and transformation in the more sophisticated forms of dancing of which Bharatanatya and the Kathakali dramas are such powerful examples. Miss de Zoete only occasionally touches upon the other styles of Indian dancing, but in a manner which makes one hope more substantial works will be forthcoming, dealing with each form separately.

It would be unjust to expect anything of the same class from Mr. Bowers, whose book is the result of only one year's travel in which he tried to cover the whole of the enormous territory of India. Still the amount of information he has been able to collect in so short a time is quite stupendous. He has been extraordinarily fortunate in his guides. It would be difficult to find anyone better qualified than Professor Raghavan and the poet Vallathol for the South Indian styles of dancing, Bharatanatya and Kathakali. (The illustrating photographs of this section are well chosen and very beautiful.) For the North Indian Kathak, too, the author fortunately had one of the few remaining authorities on the subject. As for Manipuri dancing, the Easternmost of the four schools, probably nobody previously had such opportunities to get acquainted with it in its natural surroundings. (The photographs of this part of the book are unfortunately nowhere near the excellence of those illustrating the two South Indian schools.)

As soon as he tries to give a historical or ethnological perspective, however, the author is much less reliable. The connection between Bengal and Malabar through the person of the religious reformer Chaitanya is by no means so simple as is made out in the chapter on Kathakali. Chaitanya was definitely not the creator of religious folk plays. We know he took part in one as a youth, but his later activities were altogether outside that sphere.

More serious and misleading are Mr. Bowers' theories about the genesis and connections of the dance and Kirtan performances in Manipur. His lack of perspective—his not being aware of what is still alive in Bengal—induces him to make some very wild statements, as, for instance, the alleged disappearance of Kirtan in Bengal (p. 124). Strange also is the assertion that the *mridanga*—a kind of drum—has altogether disappeared from North India and only survives in the South (p. 101) whereas it is really only the name that is found there, not the object itself. The South Indian *mridanga* is made of wood, but the name means "body of clay." The instrument consequently is not a *mridanga* at all. The North Indian *pakhawaj*, exclusively used to accompany the severest of all classical styles of music, the Dhrupad, and the *khol*, the revered and venerated drum of Kirtan performances, both have a body of clay and consequently are real *mridangas*. His lack of perspective also accounts for his regarding the *pena* as a stringed instrument typical to Manipur, whereas in reality it is in every detail a parallel of the Ravanattha of the West of India and the "violins" found as far north as Mongolia and as far east as Indonesia.

In his description of the religious background of the Manipuri dances the relationship of the different religions, Shaivaism, Vaishnavism and Islam are far from clear. The riddle on page 123, how a ruler with the purely Moslim name of Garib Nawaz could have instituted Vaishnavite Hinduism as the state religion in Manipur remains unsolved.

Where the author deals with folk dances, the defects become really serious. The meaningless and misleading classification in the introduction where the dances of the village and countryside are said to be of two types, social and aboriginal (p. 6), awakens some misgivings. The chapter on folk dances fully confirms these fears. It would have been better to leave that out altogether, it bristles with inaccuracies. It is dangerous to describe the habit of boys and girls of dancing the *garba* together—as sometimes found in Bombay—as a feature of the *garba* in its true form as it is danced by the women of the villages in Kathiawar and Gujerat.

When speaking of the so-called "scheduled classes"—a horrible and unpleasant political term covering the lower castes and the group of innumerable, *very* different, aboriginal tribes—the author says (p. 160): "Dance is necessary to the scheduled classes because their opportunity for other amusement is limited." This is indeed a dangerous way of looking at folk dances in an author whose next project is—as the book-jacket informs us—"a complete and definite dance-drama survey of Asia." A. A. B.

Tribal Crafts of Uganda. MARGARET TROWELL and K. P. WACHSMANN. (Oxford University Press, 1953.) 423 pp. with illustrations and maps. 45s.

This is the kind of book several African territories have been waiting for, and Uganda was the ideal country for the collaboration of two writers whose interests between them cover so wide a range of crafts. Mrs. Trowell and Dr. Wachsmann are both connected with the museum of Kampala as past and present curators and are trained observers with that eye for detail which only artists in their respective lines could have mastered.

The first three quarters of the book is taken up by Mrs. Trowell's excellent survey of the material culture of the many tribes which have their homes within the political boundaries of Uganda. She enumerates seven distinct types of peoples, Bantu and non-Bantu, and each has its distinctive contribution to make to the cultural wealth of the country. This section of the book has descriptions, not only of the domestic equipment of the peoples, but, incidentally, the dress ornaments and other accoutrements worn by men and women when dancing. The writer's own drawings profusely illustrate each item which is systematically classified. However much one appreciates the excellence of the drawings one must regret the lack of photographs and colour showing the people in their full regalia. Parties for dancing are the ideal occasions for seeing everyone in all their finery and no doubt expense would have made this out of the question in the present volume. One is nevertheless left with the impression of examining the structure of the wings of butterflies without either the butterfly itself or any indication of the vivid colourings which are so essential an element in any African gathering.

The last quarter of the book, and by no means the least, is the special work of a practical musician, Dr. K. P. Wachsmann, in which he covers the *craft*, as opposed to the *art* of music, displayed by the instrument makers of the country. The author modestly declares that the present work "is intended to be nothing more than a rough triangulation to serve for more detailed work later on." Even in their present form the respective achievements of the joint authors will be regarded as standard works of reference for many years to come. It is, however, with this latter section that we are primarily concerned.

The survey of musical instruments is divided into the four sections first enumerated by Erich von Hornbostel: Idiophones, Aerophones, Membranophones and Chordophones, and there are twenty-five pages of detailed drawings by Margaret Trowell to illustrate each instrument as she has done with the items in her own section of the book, not to mention a score or more photographs.

There must be few, if any, types of musical instrument in Uganda which will not be readily identified from the text and illustrations. We hope Dr. Wachsmann will fulfil his promise of more detailed work in the not too distant future and that the photographic section will be correspondingly enlarged without delay, in view of the probable losses which may occur in the ranks of indigenous musical instruments if research and musical appreciation are not pressed forward.

It is beyond the power of Europeans in Africa to create music for the common people of the country. By their scientific interest and balanced appreciation they may only hope to inspire local students and musicians to take conscious stock of their artistic legacy from the past and to apply native genius to the propagations of those forms of music which both environment and heritage would indicate to be best suited to modern continuity.

Dr. Wachsmann has already served Uganda well in this regard. Will his African countrymen respond to the challenge which this book and the craftsmanship of their own musicians implies, or will they treat the study and function of indigenous instruments as relics from an impractical and primitive age?

Works of reference such as this by the joint authors, while instructing and enlightening foreigners, are, in point of fact, the flinging down of the gauntlet to the students of Makerere and elsewhere to think aesthetically and act culturally in regard to their heritage of fine craftsmanship in Uganda. H. T.

The Icila Dance Old Style: A Study in African Music and Dance of the Lala Tribe of Northern Rhodesia. A. M. Jones and L. Kombe. (Longmans, Green & Co., Cape Town, for African Music Society, 1952.)

It is rare that one comes across studies which deal in such detail as this with one particular musical performance. But *The Icila Dance Old Style* is not content merely with the presentation of fact. In the introduction, the authors state that *this specific enquiry affords information on African Music in general; we have used this pretext as justification for making a good many asides during the course of the investigation.*

Thus it is not surprising that the narrative moves on two planes: the reader is required to scrutinise musical fact at close quarters and, at the same time, to weigh opinions on musical aesthetic principle. This will enhance the value of the book to many readers just as much as it leaves the conscientious reader with the task of separating fact from opinion, before either can be assimilated.

The effort is well worth the trouble. In the course of forty-eight pages, the authors develop a coherent pattern composed of several strands: there are the dancing formations, the soloist leader, the chorus, three drums and two sets of hand claps. As the theme is developed, problems which present themselves are pointed out step by step.

The first impression is one of overwhelming complexity. On second thoughts—and with the help of the authors—one realises that even an illiterate community must devise regulating principles if the aim is to co-ordinate the strands into one fabric. The answer is contained in Chapter VIII—"*The point to grasp is that the rhythm patterns are so arranged that the left hand's share does happen to produce a steady pulse counting from one left hand*

beat to the next, while the right hand's share is to produce the fireworks." The pulse is characteristic of this kind of music. In Ganda ensembles, it is found necessary to beat a pulse (quite apart from that contained within the two-handed drum pattern) and to allocate it to a particular instrument, the drum *mpunyi*. In this it is totally different from the additive rhythms of Bulgar, Serb and Magyar music. (The terms "divisive" and "additive," recently propounded by Curt Sachs, seem to be particularly useful in the classification of folk music rhythms.)

In dealing with this particular musical culture, the authors would seem to be preoccupied with rhythm but it is good to note that they have not closed their minds to the probability that, in Africa, intonation and intervals are no less important than rhythm. Mr. Kombe observes on p. 19 that "*the rise and fall of the pattern is more important in the mind of the African than the mere form of rhythm*" and on pp. 14–15, Father Jones points out that the study of the exact pitch of the notes is overdue.

Intonation is indeed an interesting matter: in Buganda, it is the familiar procedure to refer to drum patterns in conversation by using vowel formants to indicate the tonal appearance of the beat. Thus *ta t to t* indicates medium, high, low, high patterns and, of course, the rhythm itself is given by the spacing in time of the consonants. In other words, drum beats are not quoted without their tonal values.

It is a stimulating book. The facts are of very great interest. Father Jones will surely be remembered by musicologists for this analysis of Central African rhythm.

K. P. W.

The Iroquois Eagle Dance—An Offshoot of the Calumet Dance. WILLIAM N. FENTON. With Analysis of the Iroquois Eagle Dance and Songs by GERTRUDE P. KURATH. (Smithsonian Institution, Bureau of American Ethnology, Bulletin 156, Washington, 1953.) 324 pp. $1.50.

To the great number of important studies on the social life, history and anthropology of the North-American Indians William N. Fenton adds a new work on the Eagle Dance of the Iroquois. The author has long been living among the people and has several times taken part in the celebration of this festival so that he is able to give a true and detailed description of all its phases and also of the personal, social and religious background of this medicine society's ceremony. The book is one of the best examples of the exact and careful American method of ethnological field work. It is very astonishing for foreign readers to see the imposing amount of details and facts that could be collected during twelve years of field investigation among fairly civilised people.

The description of the ritual organisation and pattern of the Iroquois Eagle Dance by Fenton is completed by a supplement containing an exact analysis of the songs and dances by Gertrude P. Kurath. Here the musicologist may find the co-ordination of tunes, words and gestures that allows a true reconstruction of the ceremony, which is so often lacking in investigations and descriptions of primitive and folk music. The melodical, rhythmical and structural patterns of the Eagle Dance are elucidated by many examples of music and choreography, and the relationship of the whole ceremony to the famous and widely distributed Calumet Dance is shown by a comparative analysis of songs and scales of numerous tribes. The teamwork of ethnologist and musicologist based on their own field investigations gives far-reaching results. Monographs like this are what we should like to have from all nations in every part of the world.

F. B.

Makedonski Muzički Folklor (Macedonian Musical Folklore), I, Songs. Ž. FIRFOV. ("Kočo Racin," Skopje, 1953.)

Makedonski Narodni Ora (Macedonian Folk Dances). Ž. FIRFOV and G. PAJTONDŽIEV. ("Kočo Racin," Skopje, 1953.)

Released at last from the age-old efforts to submerge their identity, the Macedonians have on their own initiative created their own version of Cecil Sharp House. It is known

as the Musicology and Choreography Department of the Folk Lore Institute in Skopje and has published a quantity of material already. Professor Živko Firfov has edited a book of more than two hundred folk songs from the whole area and with the help of Gancho Pajtondžiev has published another paper bound book, *Makedonski Narodni Ora*, that gives the tunes and choreography for twenty typical dances. It is a great pity that the English prefaces of each of these serious and sincerely written books is virtually unintelligible as an opportunity is thereby lost of interesting the English student in this remarkable music. The notes on the choreographic signs alone would be of uncalculable value to anybody wishing to decipher the schemes written out so painstakingly for each dance.

Professor Firfov has sorted out his two hundred songs and melodies into twenty-five time signatures, giving an accurate breakdown of the number of examples of each different rhythm. All the tunes are sorted out into tonal "families" and at the end of each is given a modal analysis of the notes employed in the melody together with the fundamental tone and cadence-structure. But their refinements though of academical interest to the specialist, will probably confuse the interested amateur. We are fortunate to have this material available for consultation. P. T.

Majorque, Minorque, Ibiza—Folklore danses, coutumes, chansons. ANTONIO GALMÉS. (Editorial Duran, Majorque, Espagne.) 40 pesetas. French and Spanish editions.

When people begin to write down their songs, dances, tales and feasts, it is usually the end of the living tradition. Living customs are not fixed by the performers. At most they find foreign investigators and describers. It is always an undoubted sign of decay when the singer himself begins to note the melodies and words of the old traditional songs. It was at the eleventh hour when Lönnroth wrote down the verses of the Kalevala and the Grimms noted the German fairy tales. Antonio Galmés, director of a folk dance group, begins his book on the dance, festivals, customs and songs of the Balearic Isles with the typical elegy on the death of living tradition and the necessity of collecting the last relics of a flourishing folk art and its cultivation among the youth of the present day. His sorrow may be justified, for, as in all parts of the world, modern life, commerce and foreign visitors cause the decay of custom and tradition even in these happy and picturesque islands. Though the style of the book is not scientific but literary and narrative and sometimes anecdotal, the description of the dances and the notation of the music are all communicated with great reliability. The fifty-two melodies are carefully edited and the names of the collectors are noted as well as those of the singers. The songs and dances are beautiful examples of the richly coloured style of the Balearic music. The musicologist may easily find in them the layers of Mediterranean, Roman, Celtic and Spanish elements which form Balearic folklore. Galmés, a well-educated man and a writer worth reading, is likewise a dancer and singer and his own informant in folklore matters. His book is based on living tradition from his own experience as well as on a profound knowledge of the history and literature of his home islands. The beautiful aquarelles and drawings of J. Coll Bardolet enhace the value of this precious book. F. B.

A Encomendação das Almas. MARGOT DIAS e JORJE DIAS. (Imprensa Portuguesa, Porto, 1953.) 76 pp.

The custom of praying for the souls of the dead in Purgatory is as old as the doctrine of purgatory itself, but it seems that only in Portugal did it develop in quite this way and having become a folk-custom take root among the people as something inevitable. The authors of this interesting monograph describe the many different forms these *encomendaeções* took, and take where they survive to-day, and the tunes given vary to a surprising degree, showing all manner of influences from church modes to nineteenth century popular music. There are some details, however, which seem so constant as to suggest a definite common origin and it looks as if this practice may have started in the medieval church or, rather, at the suggestion of some particular monk or priest. Thus the gathering

at the church or at the entrance to the graveyard persists, but on the other hand certain other features have crept in such as the choice of the highest point in the district, the tracing of a *Sino Saimão* (a star, usually five-pointed) on the ground into which the petitioner steps for protection against evil spirits, and the use of a home-made or improvised megaphone so as to augment and distort the voice (presumably so that the evil spirits should not recognise who the person is). But what strikes the reviewer most is the great variety of tunes used: these would form the basis for a study in themselves.

N. F.

Costumes et chants populaires de Haute Bretagne. JEAN CHOLEAU. (Musée de Vitré, 1953.) 251 pp.

Cet ouvrage est très inégal. Sa première partie, qui est consacrée aux costumes, contient beaucoup de renseignements dans lesquels on pourra puiser des détails intéressants sur l'évolution, depuis 80 ans, des formes de vêtements et de coiffes. Malheureusement, la Haute Bretagne—en fait, le département d'Ille-et-Vilaine—n'est pas très favorisée pour l'originalité et la beauté des costumes. L'homme a perdu son chapeau de feutre et sa grande blouse, le femme n'a guère gardé que sa coiffe; celle de Janzé, avec ses jolies ailes, s'est bien assagie. L'iconographie du livre est abondante, mais avec des documents trop voisins. On aurait aimé avoir les images des coiffes assez grosses, au besoin placées sur une tête de cire, et groupées pour en faire comprendre les transformations successives, ce qui aurait permis, par ailleurs, de supprimer des photographies faisant double ou triple emploi.

Pour la seconde partie, consacrée aux chants populaires, nous serons plus sévères. L'ouvrage contient une cinquantaine de notations. Ces chants sont en générale déjà connus et dans des versions musicales souvent plus intéressantes, mais l'auteur a eu le soin de les faire suivre de bonnes références. Les chants accompagnant la "cueillisserie" du lin méritaient plus de commentaires sur les conditions dans lesquelles ils étaient exécutés; que vient faire ici la vieille chanson de "La péronelle?" On voudrait bien le savoir. Citons quelques jolis textes musicaux: "Pour mon honneur garder" p. 145, "Le Déserteur du régiment d'Auvergne" p. 159, "La belle au jardin d'amour" p. 202. . . .

Nous regrettons que l'auteur n'ait pas mieux surveillé la présentation de la musique, les fautes y sont nombreuses; le graveur n'était sans doute pas très expérimenté. Il eut été préferable aussi de classer la bibliographie par ordre alphabétique, ce qui aurait évité des répétitions inutiles.

R. d'H.

Introduction to English Folklore. VIOLET ALFORD. (G. Bell, London, 1952.) 164 pp. 12s. 6d.

L'excellente spécialiste qu'est Mlle Violet Alford tente, après quelques autres, d'initier le grand public au folklore de son pays. Cette entreprise hardie suscitera plus d'une discussion, parfois passionnée, de la part des spécialistes.

L'auteur rejette (avec raison, je pense) la conception biologique d'Arnold Van Gennep, pour s'en tenir à la conception historico-psychologique de Miss Burne, qui élimine (à tort, selon moi) toute la civilisation matérielle et presque tous les arts populaires. Pour Mlle Alford, le folklore n'est pas une science exacte, et présente des fluctuations de génération en génération: il n'est jamais un. C'est peut-être mettre trop fort l'accent sur la diversité diachronique du folklore, qu'il aurait fallu corriger immédiatement en insistant sur ses variétés géographiques. De plus, dire d'une science qu'elle n'est pas exacte m'a toujours paru jurer; la méthodologie du folklore est au moins aussi exigente que celle de l'histoire et des autres sciences à base d'interprétation de faits sociaux, mais son exactitude n'est certes pas chiffrable. Telle est d'ailleurs, je pense, la portée de la réflexion de Mlle Alford.

Son originalité est ailleurs: forcée de choisir dans une masse énorme de faits, elle a opté de décrire le folklore anglais en fonction de certains résultats de la recherche comparative,

replaçant les faits dans leur cadre idéologique et explicatif rationnel. Les tradtiions calendaires viennent prendre place dans une superposition de calendriers, primitif, julien, grégorien et ecclésiastique, et sont ainsi resituées dans leur courant historique particulier.

Un autre aspect original de ce livre est l'interaction qu'il établit entre la croyance et le rituel d'une part, la littérature orale et la danse d'autre part, qui apparaissent comme les deux pôles du folklore. C'est une conséquence logique de la définition que l'auteur donne du folklore. Mais dans cette perspective, la magie auraît dû introduire le livre, et non lui être suspendue en queue.

Les pages consacrées aux principaux faits folkloriques par l'auteur sont avant tout une estimation de leur valeur actuelle et culturelle basée sur leur interprétation scientifique.

L'étranger ne peut, à ce point de vue, qu'être surpris et de la richesse insoupçonnée du folklore anglais et de ses similitudes avec le folklore continental. A ce point de vue, Mlle Alford, qui a enquêté aussi en France, en Espagne et ailleurs, a mis sa science de comparatiste au service d'une bonne cause et contribuera, par son beau livre, à faire aimer et apprécier à sa juste valeur le folklore de son pays. Il convient de l'en remercier et de l'en féliciter. R. P.

Schweizer Trachtenbuch. LOUISE WITZIG. (Schweizerische Trachtenvereinigung, Zurich, 1954.) 279 pp.

Miss Witzig is well known to all members of the IFMC as a member of the Executive Board and for her active enthusiasm and devoted work for the Schweizerische Trachtenvereinigung since its inception. Her gifts as historian, photographer and editress may have been guessed at by some and can now be acknowledged by all who will read this comprehensive work on Swiss regional costume (soon to be published in a French edition as well). The colour plates, the photographs of embroidery and jewelry, and the excellent posing of the costume-wearers (always with a scenic background typical of the region or—a delightful touch—with posies or growing flowers to enhance the colour scheme) make this a book for all nationalities to enjoy.

Specifically the interest centres on costume, each district having its own section. The Introduction describes the influence of the Swiss "way of life" (Heimatleben) on fashion and thence on peasant costume and handicraft and tells the story of the awakening pride in traditional music, craft and costume which resulted in the patient research into local and "period" design and craftsmanship and the development among town and country dwellers of "modern" regional costumes for workdays, Sundays and Festivals. Inevitably folk music, dance and theatre became a part of the Swiss Costume movement and the last chapter of the book is devoted to photographs of dancers, flag-wavers, Alpenhorn-blowers and bell-ringers. M. P.

Atti del Congresso di Studi Etnografici Italiani. (R. Pironti e Figli, Napoli, 1953.) 590 pp.

At the Congress held in Naples from the 16th to 20th September, 1952, and organised by the Mostra d'Oltremare, together with the Comitato delle Arti e Tradizioni Popolari, the programme included a series of reports of various sectors of the study of folklore, as well as four official reports on the present state of ethnography in Italy.

We give here a brief résumé of the subjects treated in the "Sezione di Studi etnofonici":

"Suoni e canti di Calabria," PASQUALE BENINTENDE. The author, having traced a more or less evident oriental origin in the wealth of Calabrian songs, underlines the simplicity and sincerity of their lyrics accompanied by the music of primitive instruments. Music and song follow the vicissitudes and solemnity of the life of the Calabrian people, together with dances such as the "country dance" and the "chain dance," with their smooth and graceful movements.

"Ande e cante del Polesine," ANTONIO CORNOLDI. "Ande" or "Cante" is the term used in Polesine dialect to denote the melodies and *stornelli* sung by the people. The author is the first to collect on paper the melodies, up to now only passed on from mouth to mouth. About seventy songs are examined, with all their particularities and rhythmical changes.

"La raccolta e la trascrizione delle danze popolari," ANTONIO CORNOLDI. The problem of transcribing dances has often been of great interest to students of folk dancing. The author, treating the question once again, reviews all the writers who have dealt with this subject (Zoder, Sachs, Giraudet, Lemoine, Arma, Galanti, Caravaglios, Casajuana, Bougart, etc.) and also tells us of some dances he has personally collected and transcribed.

"Danza popolare e danze d'arte. Classificazione," GIANFRANCO D'ARONCO. After an attempt at defining the difference between ballet and the folkdance, the author dwells on the necessity of classifying folk dances.

"L'orchestrina contadinesca in Sicilia," SALVATORE NANIA. The author examines the instruments that make up a Sicilian peasant orchestra. The lead is given to the flageolet, while the other instruments are used merely for accompaniment. Among these the most characteristic are the "Quartara" (a simple terracotta jug whose mouth is held to the player's lips) and the "Marranzanu" (a piece of iron bent in a semi-circle with a steel strip fixed in the centre—a species of Jew's harp).

"La musica fokloristica Italiana (Danza e canto)," LUIGI PADUANO. A general survey of dance and song.

"Il folklore musicale Napoletano ed il suo Archivio," MASSAMILIANO VAJRO. The reviewer begins by lamenting the fact that Neapolitan musical folklore, with rare exceptions, has not yet been deeply studied from a scientific point of view. He points out, however, that steps have been taken in this direction which should lead to a revival of interest in and study of Neapolitan musical folklore. The aim of the Archivio del folklore musicale Napolitano, established at the Certosa di San Martino, is to encourage research, carefully collect and examine texts, and co-ordinate the work of years by various scholars. At present it comprises a library, record library, a section for documents about Neapolitan song festivals and a small museum of relics. B. M. G.

Grundriss einer Geschichte des Tanzes im Westfalen. WALTER SALMEN. (*Westfälische Forschungen,* Bd. 7, Münster/Köln, 1954.)

With his study of "Das Volkslied in Westfalen, seine Geschichte und Eigenart," the author has already proved to be a first-rate connoisseur of the songs of his native land, and with his contribution, in collaboration with W. Wiora, on "Deutsche Tanzweisen des Mittelalters," has shown his skill in research work upon dancing. In the present work, he sets out all the material he has so far amassed relating to research into the dance in Westphalia. The fact that the expert in dancing is equally at home in the spheres of musicology, folklore and the history of civilisation is most happily in evidence in the material presented. The author also makes clear how many dances from early times have remained current up to the present day (sword, and initiation dances, etc.). Most significant is the historical proof that the English country dance from 1600 down to the eighteenth century influenced the style of the North German dance. Investigations of this kind are urgently needed. On the one hand, they show the dance in all its relationships with neighbouring provinces; on the other, they emphasise the special regional characteristics. H. v. d. A., *Tr.* K. D.

Heit is Kerb in unserm Dorf. Tänze rechts und links der Saar. HANS VON DER AU. (Bärenreiter-Verlag, Kassel und Basel, 1954.) Textbook, 81 pp., and Musicbook, 52 pp.

Hr. von der Au, the leading German scholar and collector of folk dances, publishes here the results of his many years' work in noting down the treasury of folk dances from

the Saar district and the neighbouring regions of the Palatinate, the Rhineland and Lorraine. He also includes such dances as have emigrated from these regions to Pennsylvania and the linguistic enclaves in Hungary and Galicia, where much old material from the period of migration is still preserved.

The collection opens with sixty-eight social dances accurately described (preponderantly couple-dances); then come sixteen dancing games, and last of all, dances associated with customs. In these instances the author not only describes the dances, but also gives in each case exact information as to their diffusion, and elucidation from the aspects of folklore and of dance history. A distinctive scientific achievement is manifest, too, in the system by which dances are ranged together in groups of related types.

That the most westerly German-speaking district should now have been investigated is especially praiseworthy. We know so little of its dances, and it has generally been considered barren in this respect. It is amazing how much the author has managed to extract, supported by contributions from a few other collectors. In many cases, fast-vanishing folk material was rescued at the eleventh hour. The work also embraces a surprising number of mimetic dances and gay dancing games, which generally take place only towards the end of the "Kerb" (church dedication festival), and which are lacking in most collections because strangers are seldom present nowadays on such occasions. The dances connected with customs awaken special interest. Among them are some of great antiquity, such as the "Jockeltanz" performed by a girl with a life-size figure of dough which is afterwards consumed; or the ceremonial opening of the church dedication festival with a variety of dance-like forms. Thus the work most happily combines practical cultivation of folk dancing with scientific research, to the delightful enhancement of both.

R. W., *Tr.* K. D.

European Folk Dance. Its national and musical characteristics. JOAN LAWSON. (Sir Isaac Pitman, London, 1953.) 214 pp. 42s.

Here is a book that promises to fulfil all our long-cherished wishes. But is this possible within so small a compass and in the present state of our knowledge? To begin with, the author deals with the evolution of the dance from prehistoric times, the development of dance figures and of steps, the influence of climate and region, the evolution of costume and the influence of costume upon the dance—all in 244 pages. In the main part of the book she devotes nine sections to the characteristics of the dances of individual racial groups. The history of the race is always sketched first, then follow rhythmic and melodic peculiarities, figures and steps. For each race, several characteristic steps or dances are also described.

The courage with which this task has been undertaken is admirable. All the same, the work cannot but be fragmentary and very uneven, since we still have insufficient preparatory studies for many of the regions. The chief merit of the book is that the author is able to draw upon her own many-sided experience of dancing. The systematic treatment to which she submits the material is commendable too. She also expresses startling ideas, many of which are worthy of closer examination, but it is doubtful if she is aware how problematic these things are, and consequently, how careful one must be—let alone the fact that no one can be a specialist in everything, from prehistory to musicology. Thus we are astounded to read that the Scandinavian and Germanic peoples were nomads, among whom the Jutlanders were the first to attempt to settle towards A.D. 500, whereas in point of fact they were already husbandmen in the Bronze Age. The Celts, too, are not among the oldest known inhabitants of Europe; they did not become recognisable as a race until the older Iron Age during the last century before Christ. The statement that the predominant dancing direction of Celtic peoples, sunwise, may be traced back to the direction of the Celtic migrations in Europe (which are not even correctly described) calls for at least three question-marks. The same applies to the derivation of the hilt-and-point dances from the guild dances. The language map of Europe shows confusion between linguistic regions and culture-groups of dancers. Thus

it happens that North Tyrol and the German-speaking territories of Switzerland do not come within the German-speaking orbit because they form an "alpine mountain region" (to which, however, the Carpathian *Goral* and the Norwegian *Springing-dance* must also be reckoned as belonging). But the Balkan appears to be cut off for linguistic reasons, although where dancing is concerned, he forms an allied culture-group.

These examples will probably suffice to indicate that the book must be used with caution. It contains much good material, but at the same time, there are many passages requiring corrections or additions. The definitive book on European dances has yet to be written.

R. W., *Tr.* K. D.

Dances of Belgium. ROGER PINON and HENRI JAMAR.

Dances of Ireland. PEADAR and GERALD O'RAFFERTY.

Handbooks of European Dances, ed. VIOLET ALFORD. (Max Parrish & Co., London, 1953.) Each 40 pp. 4s. 6d.

The first booklet deals with the two main provinces of Belgium: the Walloon and the Flemish. Each of the authors begins by making a survey on similar lines of the dance material, both that which is reported to have existed, and that which still remains current. In this connection a description is given of the attempt to revive ancient dance material by means of providing reliable information. A survey of the costumes of the two provinces is also included. Especially opportune is the schedule of the occasions upon which wedding dances may still normally be seen. The following dances are described in detail and the tunes printed in four-part harmony for piano. Walloon: La Maclote, 2nd Maclote, Mari Doudoye; Flemish: de Kegelaar, and Hanske van Leuwen. The Flemish bibliography omits the two volumes of "De lustige Danser" with dances from Kempen.

As no history of the dance in Ireland has been available hitherto, the notes on the subject in the introduction of the second booklet are particularly welcome. At the same time, it can be seen how diverse were the exportations to Great Britain, and how, despite national differences, genuine Irish dances have been preserved, even if they have had to be fetched home again. In many instances it can no longer be decided where the place of origin of a dance can be sought; for instance, the hornpipe. In this booklet, too, there is no lack of information on the instruments and the costumes of the dance. Specifically Celtic dances mentioned include the famous Rinnce Fada, the Haymaker's Jig, the Ceilidhe, and a Sixteen-hand Reel.

H. v. d. A., *Tr.* K. D.

Welsh Folk Dance and Costume. LOIS BLAKE. (Gwynn Publishing Company, Llangollen, N. Wales, 1954.) Second Edition. 24 pp.

This treatise gives a welcome survey of available dance literature of the past and its contribution to Welsh Folk Dance. Above all, in the section on Morris dances, these dances are shown to be the oldest, their origin being proved as a custom connected with celebrations at the winter solstice. It is emphasised in this instance, too, that the special character of the Welsh folk dance cannot always be clearly apprehended, since the cultural relations between the Gaelic and the non-Gaelic population to-day no longer permit of exact differentiation in the provenance of the dances. Against this, however, may be set the fact that numerous elements of certain old dances are mentioned as still being preserved in other dance material. Prototypes of the square dances have also been ascertained, whereas on the subject of the actual dance steps no authentic conclusions can now be drawn, despite the publications of the seventeenth and eighteenth centuries. This dance material from Wales is in the same case as dances which have been revived and which cannot be carried on by dance groups until they have first been supplemented with carefully chosen additions from established usage. To what extent people of to-day are fitted for this task will be demonstrated by groups who take part in international congresses of folk dancing.

H. v. d. A., *Tr.* K. D.

Seven Manx Folk Dances. MONA DOUGLAS. (Stainer & Bell, London.) 17 pp. 3s. 6d.

The period of seventeen years having elapsed since the publication of her first book of collected dances, the authoress now issues a second book containing another seven. A most satisfactory happening is that the Manx Folk Dance Society, which has been founded in the meantime, has undertaken as its special task to watch over the reliable transmission of the dances discovered during this interval of time, and to hand them back to future generations as a precious heritage bearing the stamp of folk art. The music is arranged by Arnold Foster, as it is also in the two books mentioned above. The dances are more or less recent in origin but are interspersed with older elements.

H. v. d. A., *Tr.* K. D.

BIOGRAPHICAL

Sobiratel'nitsa russkikh narodnykh pesen Evgenija Lineva (Evgenija Lineva, Collector of Russian Folk Songs). E. KANN-NOVIKOVA. (Moscow, Muzgiz, 1952.) 183 pp.

This popular biography of a Russian ethno-musicologist is apparently the first book ever written about her, and is most welcome. Evgenija Lineva (1854–1919), known in the West as Eugenie Lineff, has been almost forgotten in Russia and the West, though her major works were published by the Imperial Academy in English as well as Russian, and she participated actively in the Congresses of the International Musical Society from 1909 to 1913, enjoying the respect of Hornbostel and other European music specialists.

Lineva (pronounced Linyóva) was born just one hundred years ago, received her musical education in Moscow, St. Petersburg and Vienna, and made a career as an opera and concert singer during the 1870s and 1880s. It was on her return from exile after six years in England and the United States that she persuaded the Musical-Ethnographic Commission of Moscow University, in 1897, to sponsor her studies of polyphonic folk singing by recording in the villages with an Edison phonograph.

Her Russian recordings divide into two groups, those made in 1897–1900, when she travelled in Kostroma, Simbirsk, Vladimir, Voronezh and Nizhegorod regions, and those made in 1901 in the province of Novgorod. The first group totalled 170 songs on 100 cylinders, the second 220 songs, of which 172 recordings remain in the Lineva collection. (All her recordings, with travel notebooks, text transcriptions, photographs, articles and personal papers are preserved in the Recording Archives (Fonogrammarkhiv) of the Institute of Russian Literature, in the Soviet Academy of Sciences in Leningrad.) From these two trips she published forty-seven songs in her two volumes of Russian folk polyphonic singing.[1] Almost all the rest is unpublished, much still untranscribed.

In 1903 she made a trip to the Ukrainian province of Poltava, recording 120 songs, some polyphonic. Very few of these have been published. In 1910 she was sponsored by the Russian Geographical Society to study the music of the Old Believers (Molokans and Dukhobors) in the Caucasus.[2] The Archives possess 127 recordings from this expedition and 116 from her collection in Austro-Hungary in 1913, when she went to Galicia, Slovakia and other Slavic countries. This last collection, probably not completely annotated by the collector, has been described inconsistently in different archive accounts as containing Croatian, Slovak or Slovene folk music.[3] We do know from an unfinished article that it includes Slovak songs of the "Chernjatsi."

Lineva's field techniques are revealed in the lengthy introductions to the two volumes of Russian songs. She concentrated on a limited number of widely known songs, recording variants, both from the same singers, and from varying regions. She tended to rely on

1. *Peasant Songs of Great Russia as they are in the folk's harmonization.* Collected and transcribed from phonograms by Eugenie Lineff. First Series, St. Petersburg, 1904 (Russian), 1905 (English). Second Series, St. Petersburg, 1909 (Russian), Moscow, 1912 (English).

2. Cf. E. Lineff, "Psalms and Religious Songs of Russian Sectarians in the Causacus," *Report of the Fourth Congress of the Internat. Mus. Sociey*, London, 1911, pp. 187–201. Music and photographs.

3. Cf. *Sovetskij Fol'klor*, No. 2–3 (1935), p. 438; No. 4–5 (1936), pp. 406–7.

older singers, both for their taste in what was good group singing, and for their own singing ensembles. There is much stress on aesthetic beauty, but in this the peasant view has the decisive role. The study of styles of individual singers and ensembles is perhaps her most valuable analytic contribution to musical folklore.

The collector's analyses of meters and modes are often passed over. Her modal analysis is dated, but her ideas on meter seem reasonable. She wished to notate the songs by half-line units instead of the conventional measure bars, since the main accent in this unit is stable, but the secondary accents are movable. Her collection of variants of the same songs provides valuable comparative material for studies of Russian folk song polyphony. The most recent Soviet study[4] is based primarily on Lineva's recordings.

This biography of Lineva stresses her personal life and political views, provides much detail from the Archives about her collecting trips, and quotes her interviews with peasants at length. An appendix is provided, with comparisons of Lineva's transcriptions and new ones by the musicologist, E. V. Gippius, taken as far as possible from the same recording. There is also an introduction by Gippius, the director of the Recording Archives and a collector of considerable experience.

The book serves a useful purpose by reviving interest in Lineva. Regrettably there is no real attempt at musical analysis of the material nor evaluation of Lineva's analytic work. Even the introduction concentrates on the marginal subject of differences between Lineva's objective recording and transcription and Listopadov's subjective generalisation of variants and noting of group singing by ear.

By all indications the Soviets are reviving serious interest in the analysis of Russian folk music, after a lull of fifteen or twenty years. The material is rich and varied, and competent analyses are awaited with anticipation. B. L. K.

Ludvík Kuba, Cesty za slovanskou písní, 1885–1929 (In search of Slavonic folk songs). (Praha: State Publishing House of Literature, Music and Arts. 2nd ed., 1953.) 734 pp., 65 pen drawings by the author and 333 musical examples in the text. Brief summaries in German, English and Russian.

This review is being published full seventy years after the author's first hunting expedition into the wide territory of Slavonic folk music. The search was continued for almost half a century and took the indefatigable pilgrim into the lands of Western, Eastern and Southern Slavs. The trips were undertaken to study the living musical folklore in its native habitat and to collect folk songs for his monumental publication *Slovanstvo ve svých zpěvech* (The Slavs and their Folk Songs). The itinerary was directed by the relative availability and sufficiency of Slavonic melographic literature. For this reason the territory inhabited by the Southern Slavs became the centre of Kuba's original melographic labour.

The present work is a loosely woven commentary on Kuba's trips, his method of work and his rich harvest. The text, pictorial material, and the large amount of music is a valuable supplement to his large work, many volumes of which have long been unobtainable. J. B.

Ludvig M. Lindeman og folkemelodien. En kildestudie. O. M. Sandvik. (Grundt Tanum, Oslo, 1950.)

Ludvig M. Lindeman's collection of folk tunes have from the very beginning been of invaluable importance for Norwegian art music. They were the main source for Edvard Grieg and Johan Svendsen's adaptations of folk tunes, and have supplied material for innumerable compositions for succeeding generations of composers.

4. Lev Kulakovskij, *O russkom narodnom mnogogolosii* (On Russian Polyphonic Folk Singing), Moscow, 1951, 111 pp. Reviewed in *Sovetskaja Muzyka*, No. 8, 1952, pp. 104–5. Not seen by present writer.

But one has had very little knowledge of Lindeman's own sources. In his published editions, he gave very sparse information. Dr. Sandvik has earlier published Lindeman's notes from Valdres in 1848, the strange and characteristic "Kingo-tona." In the present work, he produces hitherto unknown manuscripts and notes which throw some light on the most important part of Lindeman's works. The study comprises "Norwegian Mountain Melodies, harmoniously adapted," 1841, the journey through Valdres in 1849, the melody appendix to Landstad's Folktunes, 1853, and finally the monumental "Mountain Melodies, Old and New,"1853, which includes 636 numbers.

It is worth mentioning that Lindeman, who in his published editions tamed the original melodies in accordance with the laws of the art of music, in the notes themselves, endeavours to record the achievements in a natural style, free from all theoretical prejudice of "right" or "wrong." One gets a clear picture of Lindeman's undogmatic presentation and his respect for tradition. The author gives a series of fine examples of Lindeman's realistic approach as a collector.

This, not very extensive, yet very enlightening study of L. M. Lindeman's work in the field, throws light on little known periods of Norwegian musical history. The book should be an obvious addition to Lindeman's published collections.

D. W. S., *Tr.* F. C. Gertson.

John Meier. Erich Seemann. (Freiburg i. Breisgau, 1954.)

An address given at the University of Freiburg i. Breisgau in commemoration of John Meier after his death in 1953—a straightforward account of his life and his research work in the field of folk poetry and folk song. E. V. de B.

Bibliographical and Discographical

A Guide to English Folk Song Collections, 1822–1952. With an Index to their Contents, Historical Annotations and an Introduction. Margaret Dean-Smith. Foreword by Gerald Abraham. (University Press of Liverpool in association with the English Folk Dance and Song Society, 1954.) 120 pp. 15s.

At a time when most bibliographical projects are over-organised and over-expensive, a modest bibliography compiled by one person which serves both public and private needs is a kind of miracle. By skilful limitation of the field and tactful economy Miss Dean-Smith has achieved such a miracle. Only British understatement could give due credit to the book's value to the international collector and scholar. An American, who has hitherto been forced to thumb the British collections in hope and fear, can only indulge his natural trait of enthusiasm and praise the aid which the book, plus its 1951 companion, White and Dean-Smith's Index,* will give to the study of American folk song.

It would be easy to supply many cases in point. Studying a particular text or song one might find a variant in Baring Gould's *Songs of the West.* The use of the latest edition (1905 or later, for instance) might seem a legitimate practice. What American library would bother to have more than one edition? After a study of the *Guide* one would discover that one is never sure with Baring Gould, and that a consultation of at least three stages of the *Songs of the West* is necessary for some measure of security. Nowhere else may one find a careful analysis of the Novello Folk Songs for Use in Schools, a humble form of pamphlet publication which baffles cataloguer and binder in most research libraries, but which one disregards at one's peril. A folk song collection is only as good as its compiler's large traits of imagination and small traits of accuracy make it. New knowledge, amply provided by Miss Dean-Smith's discriminating pen, of the broad and untheoretical approach of Alfred Williams, or the complex character of Cecil Sharp, or the

* An Index of English Songs contributed to *The Journal of The Folk Song Society*, 1899–1931, and its continuation *The Journal of the English Folk Dance and Song Society.*

unnoticed pioneer work of John Broadwood, are as valuable to the American as his own knowledge of how the Lomaxes in their earlier volumes combined texts in a form which has been the despair of the historian. The Introduction also provides, with spirit and lucidity, a brief account of the controversies which have surrounded the seeking out of texts, their editing, their appraisal, and their use in education. An American, fumbling with definitions for his huge corpus of folk songs and their strange bedfellows on radio programmes and Vinylite discs, will be consoled that the English pioneers encountered similar problems, including a debate over "applied folklore" before one was sure of the pure science one was to apply.

But the real prize of the book is its compact index. A student enamoured of first-lines will be properly admonished when he discovers six entries for "Abroad as I was walking"; only if he were also a medievalist would he recognise the phrase as a formula common to most *pastourelles* or their derivatives. The student of Abraham Lincoln will find the English form of one of his favourite songs, "When Adam Was Created"; the student of George Washington will find a stimulating note on one of *his* favourites, The Derby Ram, the ritual associations of which may persist in an American song, somewhat unprintable, which casts aspersion on three ladies of joy from Canada. The American collector will be instructed by the notes on Dives and Lazarus, The Twelve Apostles, Christmas Day in the Morning, Barbara Allen, The Bitter Withy, and The Foggy Dew, to cite a minimum of titles. Of late, American epigones of Francis James Child have been greatly stimulated by the studies of John Laws and Tristram Coffin, by the comprehensive collections of Frank C. Brown from North Carolina and Vance Randolph from the Ozarks and the Lomaxes from everywhere, and by Arthur Kyle Davis's survey of the rich collections of the Virginian Folklore Society. Such students will find this *Guide* and its predecessor the indispensable prelude to genetic and critical studies of individual songs, to text, to music, and to cultural setting. As for British and Continental scholars, they scarcely need telling.

F. L. U.

Bibliographie des Musikschriftums 1950–1951. WOLFGANG SCHMIEDER. (Friedrich Hofmeister, Frankfurt-M., 1954, and Novello, London.) 240 pp. DM 18. English price 45s. (cloth boards).

This bibliography, which is published on behalf of the Berlin Institut für Musikforschung, is the fifth volume of a series which was projected in 1935 originally as an offshoot of the *Jahrbuch der Musikbibliothek Peters*. Four volumes covering the years 1936–39 were issued but publication had to be discontinued during the last years of the war. When the task was resumed it was decided not to attempt to cover all the intervening years but to start with the year 1950. The volume under review differs from its predecessors in that it covers two years and there has been a critical selection of writings. It contains 5,648 entries, arranged under eight main sections, most of which are divided into sub-sections. There is necessarily a certain amount of overlapping between the sections and except that it would have increased the size of the volume one would have liked more cross-references, so as to be able to see at a glance just what had been written on a particular subject. This objection is to a great extent overcome by the indices: subject, geographical, name and author. One notices, however, several folk music entries in the section entitled comparative musicology (Vergleichende Musikwissenschaft) which are not to be found under the heading of folk music in the subject index. The bulk of the folk music together with the folk dance and folk song entries form a special sub-section which they share with ballads and, curiously, choral and school songs and bugle calls.

There is every sign that the work has been carefully and conscientiously prepared and it should be of great value to the study of music in all its branches. The volume is extremely well produced.

M. K.

(1) *Katalog der Europäischen Volksmusik* im Schallarchiv des Institutes für Musikforschung, Regensburg. (Gustav Bosse Verlag, Regensburg, 1952.) 189 pp.
(2) *Elenco delle Registrazioni di Musica Popolare.* (Centro Nazionale Studi di Musica Popolare, Rome, Jan., 1954.) 30 pp., and Supplemento (June, 1954). 57 pp.
(3) *Centro Nazionale Studi Musica Popolare.* Estratto da *Santa Cecilia*, Nos. 1–2, 1954, 30 pp.
(4) *Musica Folklorica Mexicana.* Inventario de Discos. (INBA, dto de Musica, Mexico, D.F., 1952.) 78 pp.
(5) *A List of American Folksongs.* (Library of Congress, Washington, 1953.)
(6) *Rules for Descriptive Cataloguing* in the Library of Congress. Phonorecords. (Library of Congress, Washington, 1952. Reprinted 1954.) 10 pp.

It is a welcome sign of more settled conditions that catalogues of folk music collections are becoming available. The present batch contains some very interesting material, most of which is accessible for study, purchase or exchange in one way or another.

The Regensburg Catalogue (No. 1), which is third in the series of Ethnographical and Folk Music Catalogues published for UNESCO, is the most substantial. It lists about 5,000 recordings, covering 15 countries of Europe. Some have been salvaged with difficulty from post-war chaos, among these an interesting collection, on discs of excellent quality, made in Bosnia, Yugoslavia in 1937. Since 1939 tape machines have been used, and the largest group of recordings is the result of two major expeditions to the South Tyrol (Alto-Adige) in 1940–42. Some countries are represented by very few items, in several cases only by recordings made at the Folk Dance Congress in Stockholm in 1939. One imagines some of these may not be of the same documentary value as the field recordings: England, for instance, is represented by eight items recorded in Stockholm, in which, although the authenticity of the tunes is unchallengeable, the performers are well-known exponents, not folk performers. The recordings are grouped under countries or regions, which are indexed, but no title index has been attempted. Each group is prefaced by useful notes on the provenance, scope and technical quality of the collection. The recordings can be heard and copied at the Institute.

The Italian catalogue with its Supplement (No. 2) covers a national collection which is being rapidly built up on a scientific basis under the direction of the Centro Nazionale Studi di Musica Popolare. Recordings have been made in many regions, notably Sicily, Sardinia, Calabria, Abruzzi, Latium, Basilicata. The total number of recordings to date is 1,485. Nearly 500 in the Supplement are items of religious music recorded by L. Levy among various Jewish communities in Italy, probably a unique collection. Institutions and scholars can obtain copies of the records by purchase.

The pamphlet (No. 3) reprinted from the *Santa Cecilia* review of Feb./March, 1954, gives an account of the foundation of the Centro Nazionale, its organisation and aims, and of its development and achievements through the active collaboration of Radiotelevisione Italiana. Field work is still developing and is clearly regarded in Italy as a matter of high importance and urgency.

The Mexican catalogue (No. 4) contains the results of field work undertaken in the years 1947–52 by the Seccion de Investigaciones Musicales del Instituto Nacional de Bellas Artes, the first instalment of a general plan to cover the whole of Mexico in all its linguistic and racial divisions. The main effort so far has been among the Nahuatl-speaking peoples in Morelos, Puebla and Oaxaca. Modern disc recording apparatus has been used and in the words of the preface "a respectable quantity of interesting documents" has been produced—924 items. These are arranged numerically; there is no index, but a considerable amount of documentation is given.

The American List (No. 5), compiled by the Archive of American Folk Song of the Library of Congress, has quite a different aim. It brings together under titles all available commercial records of American folk songs, including the Library of Congress publications. As stated in the introductory note, "no critical evaluation of the recordings has been made . . . no distinction . . . between recordings made in the field of untrained singers and those made under studio conditions by professional artists." For many purposes this

may be no serious drawback, and enjoyment and study of the songs themselves will be greatly aided by this list. The titles are given strictly according to the record labels, with all their variant spellings, and no attempt has been made to link variants which may be mascarading under different titles altogether, which would, of course, involve considerable comparative study of the songs.

The Library of Congress *Rules* (No. 6) form an adjunct to, and must be studied and used in connection with, the Library's general *Rules for Descriptive Cataloguing* published in 1949. They are designed to create entries which will be integrated with catalogue entries for visual material. Specialist libraries of folk music recordings may wish to work on a more independent line, but they should carefully study these suggestions, for they are comprehensive in scope and systematic in detail; they incorporate the experience of generations of book librarians and the practice of the enormous and highly expert Library of Congress itself. The *Rules* are particularly valuable in laying down a consistent order and form for the noting of the physical characteristics of recordings. Experience in dealing with records, apart from books, makes one inclined to doubt the usefulness of one or two of the recommendations, e.g. entries for popular music (arbitrary choice of final name in a syndicate as composer—would not title entry be more practical, as for anonymous works?). This is a "Preliminary Edition" and comments from users are invited. M. S.

Relacão dos Discos Gravados no Estado de Goiás. Junho de 1942. (Publicação No. 2 do Centro de Pesquisas Folclóricas da Escola Nacional de Música, Rio de Janeiro, 1950.)

This is the second booklet brought out by the folk music section of the Universidade do Brasil. It refers to the recordings made in June, 1942, by Luiz Heitor and contains really interesting material. Luiz Heitor himself contributes an authoritative chapter on the *modas de viola* as sung in the district north of São Paulo; also a short chapter on the *recortado*, or short ending song to these. He also gives us an account of the *catira* (*catereté*)), and in the next chapter clears up once and for all the confusion which outsiders are likely to harbour between the *viola* and the *violão*. Some of the examples of tunings given are most interesting. At this point Renato Almeida takes over and discusses the *congados* and the *dança dos tapuios*. These are followed by some musical and poetic texts and a short bibliography. N. F.

PERIODICALS AND ARTICLES

Africa

The African Music Society Newsletter. Vol. I, No. 6. (Johannesburg, September, 1953.)

This issue is of outstanding interest to all concerned with African folk music.

Mr. Hugh Tracey writes a fascinating account of his long recording tour in East and Central Africa, and it is his piquant remarks on local custom and circumstance which make it so much more than a mere journey-report. The result of his tour is a fine set of eight LP records of African music with his own comments issued by Decca in the "Music of Asia" series.

Our acquaintance with African music must mostly be by way of gramophone records, when we remain ignorant of the subject of the song, however captivating the music: the article on the words of South African songs, with their succinct social comment, airing of grievances or grudges, and the wonderful spontaneity of thought, is therefore indeed welcome.

From South Africa the Newsletter takes us to the Congo. The paper on talking drums, "Le Language Tambourine des Congolais," makes a statement one has heard elsewhere but which is open to question. Describing the Congo "slit drum" the writer says, "L'instrument . . . ne peut donner que deux tons: aigu et grave." It is wrong to assume that because a drum can produce only two *open* notes, this is all it is capable of. There are muted and double notes which extend the range of possible sounds and one

suspects this is probably true of the Congo talking drums as it is true of those of the Gold Coast. But this is a minor point in an interesting account of talking drums.

Mr. Alan P. Merriam, writing on Congo music in general, with the detachment born of his wide experience of folk music, makes the special point that the drums and their rhythms though usually central in African music are not necessarily always so and that, in fact, in the Congo, several *stringed* instruments are "quite as important in their places as are drums." He rightly urges that this should not be forgotten in assessing African music as a whole.

The Newsletter is the medium by which the Society keeps its members informed. It would be a deserved tribute to the Society to end by quoting, to a larger public, an Editorial comment which record collectors may be glad to hear:

"A great step forward will have been achieved if our projected international and inter-territorial library of African recorded music receives the necessary support from overseas and from local governments. The library . . . will provide the evidence in the form of pressed records available to all." A. M. J.

"Les harpes de l'Egypte pharaonique, essai d'une nouvelle classification." (*Bulletin de l'Institut d'Egypte*, XXXV, pp. 309–368, Cairo, 1953.)

"Les luths aux frettes du nouvel empire." (*Miscellanea Musicologica XI, Annales du Service des Antiquities de l'Egypte*, LII, pp. 161–183, Cairo. 1952.)

"Quelques considérations sur la danse et la musique de danse dans l'Egypte pharaonique." (*Cahiers d'histoire égyptienne*, Sér. V, fasc. 2, 3, pp. 161–173, Cairo. 1953.)

Articles by Hans Hickman.

In the first essay Dr. Hickmann assembles a wealth of material illustrative of the typology of Egyptian harps. He proposes a classification of the various arched harps (*harpes cintrées, courbe hyperbolique*) and angular harps (*harpes angulaires, à profil brisé*) and offers a provisional summary of Egyptian terms relating to the different types. A main thesis of the author is that the arched harp with shovel- or spade-shaped resonator is of Egyptian origin. In a restricted sense this may be true; but remarkably enough the main character by which Dr. Hickmann separates this type from Sumerian and Eastern forms is one of those by which Sachs separated Burmese arched harps from Egyptian harps in 1917. In *Die Musikinstrumente Birmas und Assams* (p. 29), and in describing the surviving Burmese arched harp (*tsaung*), Sachs refers to the lower part of the arch which forms a ridge on the "deck" of the sound-box, and to the fact that the strings stretch from the free-end of the arch to the ridge, which is in fact a continuation of the arch. Since the strings literally span the arch, he distinguishes the Burmese harp from Egyptian harps of the 4th Dynasty, in which the neck is continuous with the body, and a string-holder is separately attached to the body. Dr. Hickmann's actual specimen shows unequivocally that in the earliest arched shovel-shaped harp the arch also continues as a backbone to the sound-box, which is completed by the addition of lateral flanges (and presumably of a curved bottom of some kind). That is to say, an essential constructional feature of the Burmese arched harp (according to Sachs) appears to be displayed by the earliest type of Egyptian harp. This, however, is one of the types of arched harp recognised by Mademoiselle Marcel-Dubois in Ancient India, the type *à caisse rapportée*. The second type of ancient Indian harp was that in which the arch was joined with the sound-box, and the strings were attached to the floor or to the roof of the sound-box. This was the construction claimed by Sachs for the 4th Dynasty Egyptian harps, and this is the type shown by Dr. Hickmann to occur in boat-shaped harps of the Old Kingdom. Nevertheless, Dr. Hickmann appears to suppose that the early Indian harps derive from the rounded type of Sumerian angular harp.

We have then the remarkable situation that the descriptions by Sachs of ancient Javanese and modern Burmese arched harps, and by Marcel-Dubois of ancient Indian arched harps, all agree with Dr. Hickmann's description of a harp with the arch continued as a spine down the middle of the upper surface of the resonator. At first sight, Dr. Hickmann's case for the Egyptian origin of the type does not appear very strong.

A Burmese *tsaung* in the reviewer's collection suggests, however, that Sachs was mistaken in his interpretation of the construction of this instrument. (Alternatively it may be that outwardly similar modern Burmese harps may differ profoundly one from another in internal construction.) The structure of the instrument in question is essentially that of the small naviform Egyptian harp illustrated by Dr. Hickmann in his article "Das Harfenspiel im alten Ägypten," *Die Musikforschung*, 5, 21–24 (1952). In this *tsaung*, the arch is *not* continuous with the ridge on the "deck," as described by Sachs, though externally it appears to be so. The arch ends abruptly where it enters the resonator, as can be seen through the sound-holes. The ridge (to which the strings are attached) is here a strut between "bow" and "stern," as in the small naviform Egyptian harp.

The moral of this would seem to be that it is dangerous in the extreme to argue from similarity in external appearance to similarity in internal construction.

Dr. Hickmann shows that representations of harps in Sumerian reliefs can be interpreted either as arched or angular harps; but he clearly inclines to the view that the Sumerian instruments (including the horizontal harps of the Bismaya vase) may all be angular harps; in short: "that Egypt may be the country of origin of arched harps and that asiatic civilisations gave rise to angular harps" (reviewer's translation of part of footnote on p. 346). It would seem prudent to stop short at the admission that we cannot safely interpret the Sumerian sketches. Similarly, the definition of the Indian type of harp *à caisse rapportée* given by Marcel-Dubois should perhaps be regarded as tentative in view of the real construction of the superficially similar modern *tsaung*.

Sachs argued from such details as the method of string-attachment, that with respect to harps, Java and Egypt must both be peripheral to a common centre of origin (Sumeria?). While we can perhaps agree with Dr. Hickmann that the arched harp of the Old Kingdom differs from modern Asiatic harps (assuming Sachs to have been in error), our knowledge of the construction of ancient harps (Sumerian, Indian and Javanese) is not sufficiently detailed as yet for us to be able to dispose finally of Sachs's argument.

If this appears severe criticism of some of Dr. Hickmann's views, it must be realised that it is Dr. Hickmann's detailed study of Egyptian harps which alone makes possible such constructional comparisons. His survey of typology stands, and students of comparative organology are greatly in his debt.

Dr. Hickmann's restrained comments on the reconstruction of the Sutton Hoo harp are of considerable interest, and it would be well if his juxtaposition of a drawing of the harp as found, and of a Graeco-Roman statuette, should stimulate reconsideration of the problem.

Two small points remain to be mentioned. First: the occurrence of decorative birds' heads on medieval Chinese harps in woodcuts from the surviving Yüan print of the Sung *Yüeh Shu* in the Chinese National Library. This association may be compared with the instances illustrated by Dr. Hickmann in his article "Dieux et déesses de la musique." The goose's head on the angular harp shown in his Figure 22 is paralleled by the goose or duck's head on the Chinese *k'ung hou* (also a vertical angular harp). Secondly, another harp illustrated in this thirteenth century Chinese printed book is described as a *phoenix-headed k'ung hou*. The resonator is horizontal, and the pillar terminating in a bird's head is curved, so that the strings descend vertically downwards to the resonator. This harp strikingly resembles Dr. Hickmann's type 8 of the arched harps: the small crescentic harp. Very remarkably, its decoration—a pattern of overlapping scales—closely resembles the decoration of a specimen of this type illustrated in Pl. VII of Dr. Hickmann's paper: "Les harpes de l'Égypte pharaonique étc."

In his essay on "Les luths aux frettes du nouvel empire" the dimensions of certain long-necked small-bellied lutes represented in wall paintings, some of which have already been examined by Sachs, have been re-examined by Dr. Hickmann. An important advance has been the recognition of the cords securing the strings, and of the distal "bridge," so that these features can now be distinguished from the frets, and one end of the sounding length of the strings is thus clearly defined. Dr. Hickmann shows that the distribution of the frets resembles to some extent that on the modern Egyptian *tanbur*.

From the upper bridge to the first fret, the calculated interval in cents is the same on both *tanbur* and lute; the first three intervals sum to give an "augmented" fourth on both (*tanbur*, 573 cents; lute, 589 cents); the first four intervals give an "augmented" fifth (*tanbur*, 779 cents; lute, 791 cents). In another drawing, a single group of very closely spaced frets is visible. A last example, an instrument with two strings, appears to exhibit frets at a minor third, a diminished fifth and a major sixth.

In the third article under review Dr. Hickmann considers the possible relationships between the several types of ancient Egyptian choreography and ancient or recent African or Asiatic dances and stresses the unquestionable value of comparative ethnographical studies in attempting a reconstruction of Egyptian choreography.

His attempt to deduce a rhythmic score from a bas-relief of dancers with tambourines in the Cairo Museum, is ingenious but not entirely convincing. For example, it is doubtful whether the simultaneous presence of both hands on the tambourines necessarily implies (as he assumes) *dum-tek* differentiation of strong and weak beats; for this tambourine clearly lacks jingles, and so cannot be sounded at all unless two hands are engaged with it, one to hold and one to strike. A differentiation of beats does not follow inescapably from the presence of two hands. One can agree with Dr. Hickmann, however, that each phase of the movement in the bas-relief is accompanied by a stroke with the flat of the hand on the surface of the tambourine.

Clearly it is highly desirable that the surviving folk dances and folk music of Egypt should not be allowed to vanish unrecorded, for as the author urges, they may well aid us in recovering at least the basic movements and rhythmic patterns of the ancient dances.

L. P.

Latin America

Archivos Venezolanos de Folklore. (Universidad Central de Venezuela, Caracas, 1952.)

Il a paru en 1952 à Caracas, sous les auspices de la Facultad de Filosofia y Letras, une nouvelle revue intitulée: *Archivos Venezolanos de Folklore.* Ainsi que son titre l'indique, cet organe est consacré au folklore, à celui de l'Amérique du Sud en général et du Vénézuéla en particulier. Il parait semestriellement en un fascicule d'environ 200 pages avec illustrations. Jusqu'ici ne sont sortis que les deux premiers fascicules; espérons que la revue se poursuivra, car elle paraît sérieuse, bien documentée et comble certainement une lacune pour la partie septentrionale de l'Amérique du Sud.

Au Vénézuéla, les éléments folkloriques d'origine indienne, espagnole et africaine se mêlent en des proportions fort variables et produisent des résultats parfois bien curieux.

Voici le titre de quelques articles importants:

En musique: *Polirritmia y melódica independiente*, de Luis Felipe Ramón y Rivera; l'auteur y met en relief l'indépendance et la richesse rythmique des accompagnements dans les chants populaires sud-américains où, à une ligne mélodique de nature espagnole, se superposent des rythmes d'accompagnement d'origine africaine.

Musicas pentatonicas en Sudamerica, d'Isabel Aretz; le pentatonisme indigène y est étudié et étendu, là aussi, aux chants pénétrès d'influences nègres.

Fernando Ortiz présente les formes des tambours africains acclimatés en Amérique du Sud.

La danse caribe du Jaguar et de la lune, ou *Maremare*, est décrite et analysée par Miguel Acosta Saignes.

Il est accordé une bonne place aux contes et aux poésies populaires: *Cuentos y romances tradicionales en Cazorla*, par Fr. Monroy Pittaluga. Les jeux ne sont pas oubliés: Rafael Rosales les décrit pour l'état de Tachira.

Une rubrique est réservée à la langue du peuple, à ses expressions favorites, au sens qu'il leur accorde, aux déformations qu'il inflige au castillan.

Enfin la revue est accompagnée d'une bibliographie importante des ouvrages traitant de folklore, avec analyse.

Nous ne pouvons entrer ici dans plus de détails et nous le regrettons, mais il convenait d'appeler l'attention des folkloristes sur cette revue nouvelle à laquelle nous souhaitons longue vie.

R. d'H.

Anuario de la Sociedad Folklórica de México. Vol. VIII. (Circulo Pan-americano de Folklore, Natal, Rio Grande do Norte, Brasil. Mexico, 1954.)

Revista Colombiana de Folklore. No. 2. (Instituto Colombiano de Antropología. Bogotá, June, 1953.)

Boletín del Instituto de Folklore. Vol. I, No. 5. (Ministerio de Educación Dirección de Cultura y Bellas Artes. Caracas, May, 1954.)

Revista de Estudios Musicales. Nos. 5/6. (Universidad Nacional de Cuyo, Escuela Superior de Música, Departamento de Musicología. Mendoza, 1951.)

That there is a very great interest now in folk matters in South and Central America is quite evident. Music, however, does not seem to take its rightful place in all these activities and investigations, though it is—and the reviewer speaks from close personal knowledge—predominant and self-evident in most of the republics. Now, tremendous care and patience are taken in the study of folk-cooking, for instance, and pictures are given of bread actually going into the oven, etc., etc. Yet one usually looks in vain for a musical example in these volumes; in fact music is often referred to as something of quite minor importance. Have most of the busybodies in the so-called folk field no musical ear or training and therefore no interest in this most vital of all branches of folk art? One is obliged to ask oneself this question when looking through a luxury publication like the Colombian *Revista* under review. There is of course the old South American *para la vista* attitude evident from the super quality of the paper used and the multicolour photographic reproductions. Yes, the vehicle is gorgeous, but what about the matter? One of the photographs shows a folk-goat about to be cut up in the folk-way. Another shows us a lot of folk-bananas: part of the folk-diet. But there is not one inch of musical stave. Little did Mr. Thoms think what he had let loose when he coined the word "folk-lore"!

However, let us turn to the Mexican volume which does contain mostly musical articles. These are on a high level and some are well worth reading, especially those by Sánchez Garcia. V. T. Mendoza contributes a good all-round article on Christmas in various countries, and T. G. Allen writes well about U.S.A. folk music: but can one talk about the rediscoveries in Appalachia without mentioning Cecil Sharp and Maud Karpeles? Isabel Aretz has been to the Isla de Margarita, and in the Venezuelan *Boletín* she describes her findings. Only the last two pages are devoted to music, but this experienced musician promises us a fuller account in the near future, and this should be most interesting. The tome from Mendoza contains a first-rate article by V. T. Mendoza on Otomí indigenous music. This is worth a reprint. How well worth while the real thing is when one comes across it!

N. F.

"O Reisado Alagoana." Théo Brandao.

"Rondas Infantis Brasilieras." Verissimo de Melo.

Chimarrão. Luis Carlos Lessa.

(*Revista do Arquivo Municipal*, CLV, Departemento de Cultura, São Paulo, 1953.)

Strictly speaking, *reisados* are groups of singers and dancers who perform on the Dia de Reis, the Day of Kings (January 6th), but in fact, in the north-east as elsewhere, the term is popularly applied to participants in a whole cycle of Christmas and New Year festivities. The activities of the *reisados* show an extraordinary amalgam of pre-Christian, Christian, Negro, and perhaps Indian ceremonial, of a kind which so often complicates the study of Brazilian folklore. Senhor Brandao is to be congratulated on the manner in which he has contrived to separate the strands of primitive death-and-resurrection ritual, processions of the saints, the play of the persecutions of Herod, the (African derived)

pageant of the Congo King and his ambassadors, and all the year-by-year interpolations which result in songs about the National Yellow Fever Service or the bombing of London being introduced into folk ceremonial.

In its full form, the activities of the *reisados* consist of a procession and the performance of a number of scenes, some having the nature of the "acts" of a mumming play, while others resemble primitive vaudeville turns. The participants wear various fantastic costumes, and many have their faces covered with bunches of plumes or paper streamers. The Fool (called Palhaço, often a white-faced Negro) has two assistants (called Mateus, often black-faced whites). There is a Doctor, whose patter is remarkably similar to that of his colleague in the Symondsbury, Dorset, folk-play, and a "hobby" bull, the celebrated *bumba-meu-boi*, whose dances and songs are of unusual beauty. An important part of the ceremonial is the Battle between the King's ambassadors and the Warriors, deriving partly from African custom, partly from the familiar Morisca of Western Europe. Apparently the scene which most stirs audiences is the operatic interlude between the Soul (dressed in a sheet), the Devil (in red tights) and the archangel Michael (in women's clothes, with wings and sword). Senhor Brandão describes thirty-eight such *entremeios*, with their variant song texts and dances. Sixty melodies are given, and thirty-two photographs provided. This extremely well-documented study gained first prize in the competition for national folklore monographs, organised by the Discoteca Publica Municipal of São Paulo in 1949.

The second prize in the above competition was won by Senhor Veríssimo de Melo, with his study of children's singing games in the town of Natal (Rio Grande do Norte). The work falls far short of Senhor Brandão's in value. Some sixty songs are given, classified perhaps a little naively as amorous, satirical, imitative, religious, dramatic. There are brief descriptions of the games which the songs accompany, but only sketchy attempts are made to analyse the material or to suggest parallels. The tunes are unremarkable enough, except that, for children's songs, they are of unusual amplitude. At least half the melodies quoted have a compass of an octave or more.

The third prize in the competition was won by Senhor Luis Carlos Lessa. His work concerns the history, nature, and folklore of the Paraguayan tea plant known to us as *yerba maté*. In the folklore section, a number of south-east Brazilian legends, anecdotes, superstitions, proverbs and songs about the plant and more particularly the beverage, are assembled, mostly from the gauchos of Rio Grande do Sul. A. L. L.

Cultos Afrobrasileiros do Recife. RENE RIBEIRO. (Boletim do Instituto Joaquim Nabuco, Recife, Numero Special, 1952), 150 pp.

Considerable literature exists on the Negro cult ceremonies of Bahia (*candombles*) and Rio (*macumbas*) but hitherto the *xangos* of Recife have been relatively little studied. The present volume treats of the organisation and economy of these mainly Yoruba-influenced cult-groups, and describes concisely and sympathetically their gods, their beliefs, ceremonies and divinatory practices. The work, which is illustrated by twenty-two excellent photographs by Pierre Verger and Cecil Ayres, mostly taken during the course of actual ceremonies, lacks any adequate description of the ritual music, though the recordings made by Herskovits in Bahia might lead one to expect music of similar interest from the *xangos* of Recife. A. L. L.

Folclore Fluminense (published by the Comissao Fluminense de Folclore, Niteroi, Estado do Rio de Janeiro), Ano II, No. 2, August, 1954.

The August, 1954, issue of this lively journal is a special number, greeting the visitors to the IFMC Congress. Extended to 56 pages, the contents are, as usual, devoted mainly to aspects of folklore and folk-dancing in Rio State. The articles are of unequal value, some consisting largely of wordy flourishes, others being concise, acute and genuinely informative. Among the latter, is the account of the *Folia de Reis* in Nova Iguacu, the

ceremony of the Kings which forma an important part of Nativity ritual in many parts of Brazil. Luiz da Camara Cascudo has an interesting article on the "Dancing Gang," a curious dance-game played usually by children but occasionally by adults, in which the party divides into three groups, those in the middle being the dancers, while the groups on either side represent civil authority (mayor, councillors, police) and religious authority (priest, sacristan, etc.) respectively. In this same issue, Francisco Manoel Brandao has a short but stimulating article on the abolition of slavery as a folklore motive. The songs of the newly-liberated Brazilian slaves, alternating between the epic and the journalistic, provide a striking contrast with the (mainly) lyrical or religious-symbolical freedom songs of the United States Negroes. A. L. L.

North America

Southern Folklore Quarterly. Ed. Alton C. Morris. (Published by the University of Florida, Gainesville, Florida, in co-operation with the South Eastern Folklore Society.)

The "Report of the Committee on Folksong of the Popular Literature Section of the Modern Language Association of America," which occupies Vol. XVII, No. 2 (June, 1953), is a valuable publication. It is a sequel to the Report published in *Southern Folklore Quarterly* in June, 1947, and shows the progress of the collection, study and utilisation of folk song in America since that date. It includes the following articles:

(1) "Trends in the Study of Folksong, 1937–1950," by Archer Taylor (pp. 97–113).

A useful bibliographical survey covering many European as well as American countries.

(2) "American Folksong—Origins, Texts and Modes of Diffusion," by Louise Pound (pp. 114–121).

Professor Pound refers to the broadening of the field of folk song study and the general recognition that "ascent from below" is not a test of genuineness. In her opinion, the criteria of the authenticity of a song are neither its origin or its popularity, but rather its entrance into and preservation in tradition through a fair period of time, although, as she observes, persistence over a long period is no longer generally held to be a requisite condition. She gives literary references to a number of ballads and songs that are still in traditional currency and names their authors. She surveys the many methods which contribute to the dissemination of the songs. One cannot agree with her contention that the influence of oral transmission is degenerating. This must surely depend upon the degree of culture (as distinct from education) of the community in which the songs circulate.

(3) "American Folksongs and their Music," by Sam Bayard (pp. 122–139).

After paying tribute to the work of Cecil Sharp and Phillips Barry in having emphasised the value of the music of folk song, Professor Bayard proceeds to discuss problems relating to the nature and development of Anglo-American folk music and the relationship of tunes and poems. He is mainly concerned with the exposition—one might say the defence—of the theory of tune-families, a subject of which he has made a deep study and has written much. The immediate occasion of this re-statement of his views is the criticism which they evoked from Mr. Frank Howes in earlier numbers of the IFMC *Journal* (Vol. IV, p. 104, and Vol. V, p. 72). Mr. Howes is slightly suspicious of the "family" classification of folk tunes because this seems to imply the existence of an archetype and he prefers to study the relationship of tunes through their "melodic behaviour"—a term to which Professor Bayard takes exception—rather than through their aural resemblances. One is inclined to think that the two views express not so much a difference of opinion as a difference of emphasis. To Professor Bayard the influence of certain "memorable" airs would seem to be all-important in determining the pattern of melodic development and in accounting for family resemblances, whilst to Mr. Howes

the important factors in melodic development are those innate musical tendencies which may be peculiar to the community, race, or nation, or may be common to the whole of mankind.

Passing from generalities, Professor Bayard lists seven of the most widespread families of the American musical tradition and then proceeds to discuss the adaptation of tunes to different uses, e.g. from song to dance and vice versa, and the results of the mingling of new musical elements with the old tradition. In conclusion, he gives a succinct survey of religious folk music in America and discusses the relationship of Negro and European folk music.

(5) "American Folksong and Musical Art," by George Pullen Jackson (pp. 140–142).

This brief article by the late George Pullen Jackson describes the uses and the appeal of folk music to the listener, the singer who sings the songs for his own pleasure, the professional singer and the creative musician. He sees American folk song permeating these different groups slowly and surely and leading to a new synthesis in which the fundamental character of the American nation will be more truly reflected.

(6) "The Folk Festival Movement in America," by Sarah Gertrude Knott (pp. 143–155).

One is glad to find in the report an account by Miss Knott of the work to which she has so selflessly devoted herself for twenty years or more. Speaking from long and sometimes hard experience, her words are full of wisdom and should be a help to all who are engaged in the revival of folk song and folk dance. Her problem, which is that of all others who are encouraging the practice of folk music, is to meet the claims of both the scholar and the uninformed enthusiast. To steer a straight middle course requires courage and wisdom and, above all, faith in the living and lasting values of folk music and these are all qualities that Miss Knott has in full measure. The annual National Folk Festival which she has directed since 1934 has led to the institution of a number of state and region festivals and that alone is an indication of the far-reaching effects of her work. We wish her all success in her future undertakings.

In addition to the above articles, the Report includes a note on "The International Folk Music Council" by Charles Seeger; "The American Ballad List—1952" by Branford P. Millar, from which it appears that a total of 124 "Child" ballads, of which 112 are in print, have survived in America; a list of the names and addresses of "Collectors and Students of Folksong, U.S.A." compiled by Violetta Maloney Halpert; and finally the "Suggestions and Recommendations of the Committee." It is gratifying to note that one of the recommendations is the establishment of a closer relationship with the International Folk Music Council.

Vol. XVII, No. 1 (March, 1953), and Vol. XVIII, No. 1 (March, 1954), contain Professor Bogg's Folklore Bibliographies. Other articles on, or relating to, folk song are "Stylistic Change in Folk Music" by Bruno Nettl (see below); "Counting-out Rhymes in Arkansas" by Vance Randolph and "Some Folksong References in Kennedy's *Swallow Barn* (both Vol. XVII, No. 4); and "The Scholar and the Ballad Singer" by Joseph Hendren (Vol. XVIII, No. 2).

"Stylistic Change in Folk Music," by Bruno Nettl (Vol. XVII, No. 3, pp. 216–220).

This short article throws out some valuable suggestions. Change in style may be brought about by the variations made by individual singers in the individual songs within the repertory of a given community, or it may proceed from the importation of extraneous material. It is the second category which chiefly interests Professor Nettl. He points out that if the musical style of two communities is unrelated, songs will not pass from one repertory to the other, and he gives for example Western European and North American Indian music. Where styles are similar but not identical, songs entering a new repertory will normally undergo certain changes to conform with the style of that repertory and he instances European folk music taken over by the Afro-Americans and German

music taken over by the Czechs. When the number of songs entering a repertory is large, they will not so readily change their style, but they may, on the contrary, convert to their own style the songs already existing in the foreign repertory, which is presumably what has happened with Czech folk music, much of which conforms more closely to German than to Slavonic folk music. It may be worth pointing out that the same tendency operates in regard to popular music that enters the folk repertory. Another cause of stylistic change not mentioned by Professor Nettl may be found in change of function, e.g. when a lyrical or narrative song is used as a dance song or as a work song. M. K.

Journal of American Folk Lore, Vol. LXVII. Ed. THOMAS A. SEBEOK. (Indiana University, Bloomington, Indiana, 1954.)

The following are among the articles included in No. 263: "The Morphology of Ballad Tunes" by Bertrand H. Bronson (reviewed below); "German Folklore in Ontario" by Humphrey Milnes, in which a few songs are quoted; "Some Notes on the Southern 'Holler'" by Ray B. Browne; and "North American Indian Musical Styles" by Bruno Nettl, the first of three instalments of which the second appears in No. 265 (review is postponed until the final instalment has appeared).

No. 264 is a Canadian number. Of particular interest to students of folk song are "Nine Songs from Newfoundland" by Kenneth Peacock, "The Ematinger Collection of Voyageur Songs (ca. 1830)" and "La Compainte de Cadieux, coureur de bois (ca. 1709)" by Marius Barbeau. All three articles have musical illustrations.

No. 265 includes "The Pseudo-Indian Folksongs of the Anglo-American and French-Canadian" by Austin E. Fife and Francesca Redden; "'The Grey Cock'—A Drollery Version" by Albert B. Friedman, and "Movement Notation: its Significance to the Folklorist." In this last article Juana de Laban explains some of the principles of the Labanotation method of Rudolf Laban, as described in his *Kinetographie* (Vienna, 1928, 2 vols.), and advocates its use in the notation of folk dances.

"The Morphology of the Ballad-tune—(Variation, Selection and Continuity)," by Bertrand H. Bronson. (No. 263, pp. 1–13.)

The assumption that the folk song tradition is not static but that it conforms to the three principles of evolution which are specified in the sub-title of this article, has not been seriously challenged since Cecil Sharp and Phillips Bary promulgated the theory of communal re-creation. Professor Bronson here accepts without question the principles of continuity and variation, but he is doubtful whether selection by the community, of which there is little concrete evidence, is in fact a feature of the process of oral transmission.

His argument, if one interprets him correctly, is that the opposing forces of continuity and variation are governed not, as Cecil Sharp would have us believe, by selection, but by "the factor of relative stability which is inherent in the principle of Continuity" and which "itself exercises a flexible control over traditional variation." But is not this very flexibility itself the product of selection?

In an analysis of 3,450 tunes which covers scales, modes, phrasal structures, ranges, finals, phrasal cadences, metre, etc., Professor Bronson shows statistically some of the features of relative instability, deducing *inter alia* that the index of stability is higher for authentic than for plagal tunes. Whether or not one agrees with his main contention, his analysis is of great value in throwing light on the laws that appear to govern the process of oral transmission.

We would join issue with Professor Bronson in his implication that the process of selection involves a conscious appraisal and comparison of variants. An innovation may occasionally be consciously introduced into a song, but the verdict of the community which, according to Cecil Sharp, plays so vital a part in the evolution of folk song, is in the main the unconscious acceptance or refusal of innovations on the part of the countless individuals through whom the song passes. Whether we call that choice selection,

relative stability or melodic behaviour (see review of article on "American Songs and their Music" by S. Bayard, p. 99), we must believe that there is an underlying principle which governs the choice. It is to scholars like Professor Bronson that we look to show us the manner in which that principle works although the problem is probably as complex and as incapable of a satisfactory solution as is the problem of free will. M. K.

Midwest Folklore. Ed. Professor W. Edson Richmond. (Indiana University, Bloomington, Indiana.)

"Ibo Songs from Nigeria, Native and Hybridised." Bruno Nettl (Vol. III, No. 4, 1953), pp. 237–242.

The transcription is given of nine songs which were recorded at the Archives of Folk and Primitive Music in the Anthropology Department of Indiana University from the singing of Mr. David Ogwo, a student of the University. The majority of the songs represent a hybrid of European and African elements, the European influence being shown in the melody but not in the rhythm.

"Two Representative Tune Families of British Tradition." Samuel P. Bayard (Vol. IV, No. 1, 1954), pp. 13–34.

Here Professor Bayard examines the relationship and traces the history of individual tunes belonging to two tune families, to which he gives the titles of "Brave Donnelly" and "The Job of Journeywork," thus exemplifying his general views on the subject of tune relationship (see his article in *Southern Folklore Quarterly* reviewed on p. 99 of this issue of the *Journal*). The many musical illustrations help the reader to follow his arguments.

"The Names of Ozark Fiddle Tunes." Vance Randolph (Vol. IV, No. 2, 1954), pp. 81–86.

For over thirty years, Professor Vance Randolph frequently heard the traditional fiddle tunes that used to be played at dances, but it was only in 1940 when he was lent a machine by the Library of Congress that he was able to record any of them. He made about a hundred disc recordings which are deposited at the Library of Congress. The best of the fiddlers are now dead and even the names of many of their tunes have been forgotten. Professor Randolph has therefore performed a valuable service by placing on record the titles of several hundreds of fiddle tunes.

"The Tutelo Fourth Night Spirit Release Singing." Gertrude P. Kurath (Vol. IV, No. 2, 1954), pp. 87–105.

This is an important contribution to the study of Indian ritual, lore and music. The funerary rite described by Mrs. Kurath is one that has been taken over from the Tutelo and is preserved in practice by the Iroquois on Six Nations Reserve, Ontario. Tape recordings of twenty-four songs were made in 1952 and from these an attempt has been made to translate the texts of the songs. In addition to a description of the ritual and conjecture as to its significance and its relation to other rites, Mrs. Kurath gives a careful analysis of the melodies and a transcription of four of them. A useful bibliography is appended.

Other articles relating to or having a bearing on folk music are:

"Jump Rope Rhymes from Arkansas" by Vance Randolph (Vol. III, No. 2, p. 77).

"Folklore and Folk Festivals" by Stith Thompson (Vol. IV, No. 1, p. 5).

M. K.

West Virginia Folklore, Vol. II, No. 2 to Vol. IV, No. 3, 1952–4. Ed. Ruth Ann Musick. (Fairmont State College, Fairmont, W. Va.)

A small mimeographed quarterly. Each number includes the texts of ballads, songs or children's rhymes sent by local contributors; only one (IV, 2) has any tunes. Vol. IV, No. 3, has a slight article on Ceylon folklore with a description of drama and dances in Jaffna. M. K.

"The Master of the Sacred Harp. In Memoriam George Pullen Jackson, 1874–1953." DONALD DAVIDSON. (*Tennessee Folklore Society Bulletin*, Vol. XX, No. 1, Nashville, Tenn., March, 1954.)

Those who knew George Pullen Jackson either personally or through his writings will be glad to have in permanent form this address which was read at the annual meeting of the Tennessee Folklore Society. It is a fitting tribute to that great and lovable American scholar. M. K.

Les Archives de Folklore, 5–6. *Civilisation traditionelle des Lavalois.* Soeur MARIE-URSULE, C.S.J. (Les Presses Universitaires Laval, Québec, 1951.) 403 pp.

This is a valuable study of all that goes on in one single parish not far from the city of Quebec. After dealing briefly with history and topography, the author gives a very full account of the local customs and folklore. Then she passes on to "oral traditions" which include nicknames, riddles, sayings and proverbs, traditional cures, legends, folk tales and of course folk songs. In the introductory preface to these the author remarks that of all oral traditions the songs are the most faithfully preserved because of the important part they played in everyday life, although in most families to-day the tradition is beginning to die out owing to lack of interest on the part of the younger generation. There is an interesting note on the verse-structure of the songs and on their refrains. Complete details of sources are given and there are many references to variants that may be found in the standard French-Canadian folk song collections.

As is the case of folk songs of most countries, there are many tunes which, though not particularly beautiful in themselves, are ideal as vehicles for the story; but a few of the tunes are really lovely in their own right such as the first version of "La Barbière," "Les Deux Maris" and "Je me lève à l'aurore du jour." As regards the texts, few of the songs are without interest, and there is great variety. Many of the songs may exist in finer versions elsewhere, but as a study of the folk song of a restricted area the collection is extremely interesting and contains much of value. P. S.-S.

EUROPE

"Sur une mélodie russe." CONSTANTIN BRAILOIU. *Musique Russe.* Etudes réunies par Pierre Souvtchinsky. (Paris, Presses Universitaires, 1953.) Vol. II, pp. 329–391.

This substantial compilation contains not a little of interest in the sphere of folklore, such as a fine essay by Léon Algazi on the fruitful symbiosis of Jewish and Russian music. For us, however, it is C. Brailoiu's contribution which is of exceptional consequence. The little Russian melody, the tune of an old wedding song, which forms the starting-point of his essay, is composed of only three steps: D G A. Confronted with this primitive archaic formation, which other readers would heedlessly pass by, the scholar lingers deep in contemplative amazement. But amazement is the mother of perception. He visualises this original succession of notes as an example of an aggregate of archaic tonality which has survived in folk traditions in all parts of the world, but which up till now has been obstructed by an undergrowth of prejudices. To begin with, Brailoiu places the pentatonic scale without a semitone in a new light, and in accordance with this preliminary arrangement (pp. 330–365), opens up the vista of three more systems which consist of still fewer intervals without semitones: "Tetratonic" (270 ff.), "Tritonic" (376 ff.) and "Bitonic" (383 ff.). Each of these systems is differentiated in the same way as the heptatonic system is differentiated by diverse "Modi" (re-Modus, mi-Modus, etc.). Each, too, is characterised not only by scales, but also by typical melodic formulae: for instance, "Pentatonisms" or "Tritonisms." Folk melodies are to a great extent combinations of such formulae.

Research scholars should gratefully seize on Brailoiu's excellent suggestion and develop it further.

Attributes common to the systems named are particularly: (1) the small number of the intervals in relation to the compass, and (2) the constitutive importance of the consonances, both as melodic intervals and as framework. In this way the systems differ from other archaic formations: those with irrational intervals, like the Bichordal up to the Hexachordal scales; that is to say, series of tones and semitones within a narrow compass.

The great antiquity of the Bitonic up to the Tetratonic systems is clearly shown by the fact that besides being found among primitive folk and in children's songs, they occur only in remote regions and in connection with ritual texts. They are the early forms of the rational, simple structure by which music proper was distinguished and detached from pre-musical sound.

Presumably they sprang into existence from primordial ideas of pure forms in the world of sound in the way that the geometrical style of the Neolithic Age delineated the pure forms of the visual world. W. W., *Tr.* K. D.

Journal of the English Folk Dance and Song Society. Vol. VII, No. 2. (London, December, 1953.)

This volume contains the results of E. J. Nicol's exhaustive research into the history of the painted-glass window at Betley Hall in Staffordshire on which scholars of the dance and folk-lorists have based much of their study of the early style and significance of the English Morris and May Games. There is some doubt as to the actual date of the painting but that it represents costume, hat and conventional posture of the early fifteenth century is fairly well established. Comparison is drawn between the Betley window and a German engraved ornament of the fifteenth century by Israhel van Meckenem. Mr. Nicol gives some interesting information on glass-painting in a footnote on p. 65 and the Editor is to be congratulated on including the first photographic illustration in colour which appears as a frontispiece to the Journal.

M. W. Barley brings new scholarship to the English Folk Play adding recently collected texts to the standard work of E. K. Chambers on this subject which was published in 1933. The connection between the Sword Dance and the Plough Plays has long been recognised but most of the surviving Sword Dances have been collected north of the Humber, whereas Mr. Barley's article concentrates on the East Midlands. The inclusion of a sword dance in a St. George play is not necessarily to be assumed and it would be an interesting follow-up for researchers to try and find evidence of such dances in the East Midlands where, according to Dr. Needham, the "boundary" exists between the Morris and Sword dances as we now distinguish them.

The welcome incursion of the BBC into folk-song collecting has resulted in the transcription by Patrick Shuldham-Shaw of seven songs recorded by an old Birmingham lady of Irish extraction.

Mr. and Mrs. Flett have been searching for dances in the Hebrides where so much work has already been done on the songs. They found little in general use to-day but have published the results of their search of the "forgotten" dances now to be found only in the memories of old people and in literary references. M. P.

"Folk-Play Origins of the English Masque." Margaret Dean-Smith. (*Folk Lore*, Vol. LXV—September, 1954.)

The English Masque is all too frequently thought of in terms of the artificial splendour to which it rose in the late seventeenth century and the author of this paper has done a service, therefore, in drawing attention to the true character of the Masque form and in examining afresh its folk play origins.

Enid Welsford, in her great study of the Court Masque in 1927, failed inexplicably to draw upon the field work of the previous quarter of a century relating to the survival of the ceremonial dramatic dance in England. Similarly, Sir Edmund Chambers in *The English Folk Play* (1933), while acknowledging his indebtedness to Cecil Sharp and Douglas Kennedy, made use only of the earliest and briefest of Sharp's statements on the Morris.

Miss Dean-Smith has been careful to draw upon the more recent contributions to our knowledge made by such writers as Dr. Joseph Needham, Rodney Gallop and Miss Violet Alford and writes also from many years personal study of folk material.

In the light of this knowledge the two authoritative books mentioned above have received a most valuable appendage. The relationship of this dramatic form to the Welcome Entertainments and to the ceremonies and traditions of the Court and the Inns of Court at the Season of the Revels is traced; it is shown how these solemnities in the sixteenth century were in fact based upon Christmas customs already long established, and an analogy is drawn with the folk custom of disguising by animal and other masks. The Court Masque is distinguished from other entertainments of pure invention an an essential form is discerned which can be identified with the folk play forms in its Entry, Main Dance and Going Out divided by music and the speeches of the Presenter. E. J. N.

"English Tunes Common to Playford's 'Dancing Master,' the Keyboard Books and Traditional Songs and Dances." MARGARET DEAN-SMITH. (From the *Proceedings of the Royal Musical Association,*" Session LXXIX, 1953.)

This paper delivered to the Royal Musical Association, and illustrated by Miss Elsie Avril, Mr. Basil Lam and Mr. Patrick Shuldham-Shaw, is of considerable interest not only to the student of English music and those concerned with early music publishing, but also to the dance historian. The sources of a number of the tunes appearing in *The Dancing Master* are discussed and comparisons traced both with earlier tunes in the English keyboard books and with traditional tunes found still surviving by Baring-Gould and Cecil Sharp more than 250 years later.

The musicologist will particularly welcome the establishment of a link between John Playford and Byrd's printer, Thomas Este via Thomas Harper and John Benson (to whom Playford is known to have been apprenticed). Other new findings concerning the life and career of "Honest" John Playford are added to the material contained in previous articles in the *Journal of the English Folk Dance and Song Society* (1943–5) and mention is also made of a "Canon" in preparation, the publication of which will be awaited by all who share the author's interest in the producer of our earliest book of Country Dances and one of England's greatest music publishers. E. J. N.

Hausmusik. (Bärenreiter, Kassel & Basel, 1953 and 1954.)

"Das Volkslied als Grundgeschicht und die Wiedergeburt des 'egrauenden Europa'." (Folk song as a basic stratum and the rebirth of "declining Europe."—On the occasion of the 150th anniversary of J. G. Herder's death.) WALTER WIORA. (No. 6, pp. 165–8.)

Herder (1744–1803) has often unjustifiably been accused of being the father of German and Slav nationalism, but although these movements used certain of his ideas, he was himself far from being a nationalist. His basic thesis was: God, man and history, and he created a truly universal picture from man and his history, putting the concept of folk song into its right place in this picture. To him folk songs were songs of the people, the national melodies of each race, the living voices of peoples, of humanity itself, which revealed their character. This thought is developed by the author, using quotations from Herder's own writings.

The folk song in this sense is the basic stratum of music and poetry and therein lies its importance in education, as witness the part it played in Greek education. To Herder, Orpheus' lyre had achieved much more than Hercules' club. As with Shakespeare and Goethe, great masters in music have at all times drawn from the people and fused folk music with great art, e.g. those of the late eighteenth century in Austria and Germany.

Herder anticipated Spengler in his view that the decline of Europe was inevitable, the decline of folk song being for him a symptom of this. The idea of regeneration and rebirth caused him to collect folk songs, thereby laying the foundations of those various movements for this purpose since his time. This return to the basic strata, of which folk songs

are one example, was to him a possible way of European regeneration. It is interesting that he considered Russia, America and the British colonies as the heirs to declining European culture.

"Das deutsche Volkslied in der Kunstmusik" (German folk song in art music). HANS JOACHIM MOSER. (No. 2, pp. 38–47, 1954.)

Hans Naumann coined the phrase *abgesunkenes Kulturgut* (debased cultural material) to describe musical material re-used in a lower artistic form, and Moser has invented the expression *aufsteigender Kulturgut* (risen cultural material) to describe the opposite process, applying it here to the use of folk songs in art music.

His examples range from the pre-Baroque era to the present day and cover all forms of music, including works by Bach, Mozart, Haydn, Beethoven, Weber, Brahms, Reger, Humperdinck, Schönberg, Glinka and Bartók. This latter composer solved the problem of using folk song material ideally by going not to dead collections, but to the living folk songs of to-day, thus "catching a piece of life" in his works. I. F. F.

Norsk Musikkgranskning: Årbok, 1951–53. Ed. O. M. SANDVIK. (Oslo, 1953.)

The current *Yearbook of the Norwegian Association for Musical Research* is exceptionally comprehensive in scope. Notable among its contents are the reprint of the text of a *syngespill* by Bjørnson (*Et Eventyr paa*, Utmarschen, 1848) together with some of the less-known melodies incorporated in it and a longish study by Hr. Øivind Anker of Bjørnson's sensitive use of characteristic traditional Norwegian tunes (*fjeldmelodier*); facsimile reproductions of the MSS. of three recently-discovered piano pieces composed by Grieg at the age of sixteen, prefaced with a short account of their origin written in English by Dr. Olav Gurvin; and a highly technical *Study of Grieg's Harmony* by Hr. Dag Schjelderup-Ebbe (also in English), which forms the imposing Supplement of 170 pages. In this last-named contribution, the author goes deeply into the question of the influence of the Norwegian folk idiom upon Grieg's style as a composer.

More exclusively relevant to folk music is Hr. Truls Ørpen's short article *Felespell og spelemenn i Hallingdal*, in which he continues the discussion of Hardanger fiddlers and their tunes which he published in the preceding number of the *Yearbook*. He names many outstanding fiddlers from the early nineteenth century down to the present day, describes their individual manner of playing and the gradual modification of traditional styles consequent upon the fiddlers' peregrinations from various parts of this wild region to others beyond. Hr. Ørpen was himself a pupil of the son of the redoubtable fiddler Ola Kleiva, and collected from him many *slåtter* which are now in the University Library, Oslo. He ends his paper with the encouraging report that in Hallingdal to-day interest in the Hardanger fiddle is increasing.

Publications discussed in the *Yearbook* include several relating to folk music, not only in Norway but in the other Scandinavian countries and Finland.

Among stray notes in the *Yearbook* is one supplementing Hr. O. Gaukstad's *Bibliography of Norwegian Folk Music* which was printed in the preceding number of the *Yearbook*: namely, a dated list of Diderik Brochmann's several publications of folk songs relating to seafaring life. K. D.

"Über die Musik der Smith Sund Eskimo." CHRISTIAN LEDEN. (*Meddelelser om Grønland*, bd. 152-nr. 3. C. A. Reitzel's Forlag, Copenhagen, 1952.)

Christian Leden's investigations of the music of the Greenland Eskimo is a very valuable piece of pioneer work, carried out at the last moment. During these past years, the primitive cultural forms of this people is being changed or obliterated, and one will no longer be able to study them "in natura."

The author finds that what von Hornboestel said about the American native, also fits the Eskimo: They do not "think" in single tones, but in musical motives. Their songs are composed of concatenations, repetitions and variations over a simple theme. The

singer can, depending on his mood, treat the single tone or interval freely, while the fundamental form remains the same. The Eskimo, like the Indian, has no instruments which carry the melody. Their songs therefore, are not built over a fixed scale. It is characteristic for the Smith Sund Eskimos that they do not have any songs of work, nor any warsongs. They have enough work, but these fishermen and hunters work singly and without a common rhythm to be underscored. And they do not wage war.

Christian Leden produces thirty-one transcriptions from his great collections of phonograms from Smith Sund and, for comparison eight transcriptions of his own, and some phonograms of others, of the songs of the American Indian. Exact analysis, together with description of the execution of the songs, points directly at the common racial traits of the North and South American Indian and the songs of the Eskimo. Thus, Christian Leden's investigations form an important point in the discussion concerning the racial origin of the Greenland Eskimo.

The author's knowledge of his material is not only of a theoretical nature. Christian Leden has, during a long life, lived amongst the primitive people, whose songs he describes, as though he were one of them. Now he has again gone back to his friends among the Indians of Peru. It is with great interest one looks forward to the dissertation on Music of the East and West Greenlander which will appear in the same exclusive series.

D. W. S., *Tr.* F. C. GERTSON.

FF Communications, edited for the Folklore Fellows, Vol. LXII, No. 147. (Helsinki, Finland, 1953.)

The whole volume is devoted to a very detailed comparative study of many versions (the author has studied some 350 variant texts) of the ballad of "The Two Sisters." Statistical thoroughness has been achieved without loss of "readability" and from the available evidence the author concludes that Norwegian tradition has preserved more of the primitive traits than any other. E. V. de B.

"On Gaelic Folk Music from the Isle of Lewis." OTTO ANDERSSON. (*Budkavlen*, XXXI, Nos. 1–4,* Förlaget Bro, Abo, 1952.) pp. 1–68.

Inspired by reading the Tolmie collection of Gaelic folk songs (Volume XVI of the *Journal of the Folk Song Society* (London)), Professor Otto Andersson visited the island of Lewis in the Outer Hebrides in 1938 in search of Gaelic folk tunes, and the fruits of his researches have now appeared.

His article, written in English, contains a most interesting introduction to the subject of Gaelic waulking songs, including analyses of modes and metrical forms, of songs both in his own and in Miss Tolmie's collection. Professor Andersson also gives accounts of the process of waulking or fulling cloth used in other countries, and quotations from various writers on Gaelic waulking songs, including the Rev. Dr. (here always called "Mr.") Kenneth MacLeod; one might add to these the incident described by Martin Martin in his book on the Western Isles (c. 1695), when an Englishman who chanced upon a house in North Uist where a waulking was going on thought he had come on a lunatic asylum! Miss Annie Johnston's description of a waulking in the recent Linguaphone booklet might also be compared, and there are allusions in Miss Amy Murray's book *Father Allan's Island* (Eriskay).

Professor Andersson quotes the Rev. Dr. Kenneth MacLeod to the effect that old Ossianic ballads have been adapted for waulking purposes. One such ballad (not in

* Other articles in this volume concerning folk music are: (i) a short sketch by Fru Forslin on the repertoire of the folk singer, Nanna Henriksson; (ii) a note by V. E. V. Wessman on an elaborate square dance native to Sibbå (Nyland, S. Finland); (iii) a report of the IFMC Conference in London in 1952 by Fru Greta Dahlström; and (iv) a series of articles by Fru Forslin, together with a controversial rejoinder by Dr. H. O. Väisänen, on a manuscript copy of a Finnish melody thought to be connected with the Ritvala Helka ceremony.—ED.

Professor Andersson's collection) is that known as *Am Bròn Binn*, the Sweet Sorrow, published by the late George Henderson in *Miscellany Presented to Kuno Meyer*, pp. 18–33, where the existence of two methods of singing it is referred to. This song is still known in Uist and Barra in both forms, both of which have been recorded by the reviewer.

The metrical form of the simplest waulking songs appears to be, not a single line verse, but a half line. Number 6 in Professor Andersson's collection is of this nature. Metrically the stanzas are not couplets, but halves of a single line, each single line being complete in sense, and each rhyming with the preceding line (until there is a change of subject). The structure of waulking songs is complicated and one would like to see an analysis based on a greater amount of material than is available here. It hardly seems that the last few songs in the article are waulking songs at all—certainly *Màiri Baile Chnò* cannot possibly be regarded as one, waulking songs with eight line stanzas being quite unknown—at any rate, in places where the tradition is preserved in purity. For textual purposes, the collection published by Mr. K. C. Craig should be compared.

The Gaelic text of Professor Andersson's collection, having been printed abroad, is unfortunately not entirely free from misprints, but the difficulties involved in proof correcting must have been considerable.

Students of Gaelic folk music are indebted to Professor Andersson for a most valuable introduction to the subject; but much more remains to be done. Since 1947 a large number of these songs has been recorded in South Uist, Benbecula and Barra, where the tradition is strongest, by the Irish Folklore Commission, the Folklore Institute of Scotland and the School of Scottish Studies. Even so, recording has not been exhaustive. There is still a vast amount of work to be done in transcribing words and tunes, translating and annotating texts, and comparing variants of songs; and very little financial backing is obtainable for it. The tradition, going back 350 years in the case of ordinary songs and much longer in that of Ossianic ballads, deserves scientific study. Professor Andersson has pointed the way, and it is to be hoped his example will be followed. J. L. C.

Lares. (Leo S. Olschki, Florence.) January-December, 1953.

"Origine, sviluppo e dissoluzione della ballata popolare Slovena 'Lepa Vida' (La bella Vida)." IVAN GRAFENAUER.

"Valore poetico dei pianti funebri italiani." MARIO PETRUCCIANI.

"Due versioni Friulane della 'Dies Irae'." GAINFRANCO D'ARONCO.

Ivan Grafenauer's article is a résumé in Italian of his book "Lepa Vida" (Ljubljana, Pubblicazione dell'Accademia di Scienze ed Arti di Lb., 1943, 399 pp.). This Slovene folk ballad, reminiscent of a whole group of Italian narrative songs such as Donna Candia, Scibilia Nobili, etc., relates the vicissitudes of the fair Vida, a young mother kidnapped and forced into slavery. It has been established that Lepa Vida dates back to the time of Arab and Moorish piracy and it is still sung to-day in its ancient poetical form, the long narrative verse or ballad.

Grafenauer expertly gives us a brief synopsis of the results of his research. He examines all the published and unpublished versions of this work, shows the various efforts to explain its character and origin, studies its metric form, and discusses foreign influence and links with narrative songs of other countries.

Mario Petrucciani's brilliant essay shows up the poetic emotionalism of the Italian funeral lament. The author's method of approach is the esthetical and through the aesthetic interpretation of the most significant moments he reaches the critical analysis of a poetical atmosphere.

Gianfranco D'Aronco's contribution is two versions of the "Dies Irae," one from Tarcento and the other from San Daniele. These two versions, hitherto unknown, prove that the "Dies Irae," up to now limited to the territory of Venezia, was also known in the Friuli. B. M. G.

"El Ball de Torrent." JOAN AMADES. (Off-print published by the Centro de Cultura Valenciana, Valencia, 1953, Consejo Superior de Investigaciones Cientificas.) 23 pp.

The "Ball de Torrent" is remarkable for it is the most complete record in one Festival of folk plays showing the cycle of Spring Rites. Torrent is a village near Valencia, after which this folk ballet was named. The Carnival rites were fully enacted by a set of 200 performers. The whole village was involved. Latterly the festival took place in Valencia where the authorities and the police joined in. There are contemporary records of the Ballet, with illustrations and tunes, carefully explained. Sr. Amades tells us how a troupe of comic magistrates prepared for the Festival by inspecting weights and measures of every shopkeeper, thereby clearing the place of evil intents. The Mayor headed a procession next day, "going the rounds," or boundaries, a band of jesters as escort. After being pursued through the streets, the Mayor, joined by the corporation, returned to the principal square where a viceroy and vicerene were received in great style. The viceroy and his consort never found anything to their liking, so they punished indiscriminately all evildoers by causing rockets to go off from their posteriors.

On the eve of the Festival a "Cavalcade" went out to receive the noble visitors. The Chamberlain rode his lean donkey, facing the tail, while sowing grain along his path. The usual grotesque Fools—their legs covered with false warts and boils—raked the seed into the ground, and all the ritual figures of agrarian spring rites appeared, wearing fantastically exaggerated clothes. The Barber, the Morris and stick dancers played their parts, the Strong Men, clubbing each other's posteriors to the rhythm of pipe and drum. Indians, Giants and Dwarfs, the troupe of "The Trades," the Old Man and the Old Woman, danced in turn as well as the "white boys," carrying flowered arches, who sacrificed their captain. A favourite troupe appeared as Peasants, billowing round their figure eights, in two lines. Each set of twelve dancers strung together by a red or a purple cloth of some 15 yards long; the dancers bobbing their heads up through slits along the cloth. Disorderly troupes of smugglers, students and gypsies turned up as the day wore on, as the "Black" or bad spirits. They opposed the "White" or good groups; the police and the army. One form of rebirth of the year was shown by the gigantic cake weighing 500 lb. which was brought for the noble company to partake of. When the plaster sugar-icing was cut into slices, a young boy jumped out, dressed as a baby, wearing a crown of sun-rays and carrying a broom for sceptre. His attendants were the green man, the Turk, wearing a crescent moon, figures in animal masks and two priests.

Among numerous clownish episodes, a characteristic one was that of the Mayor sneezing like a thunderclap, causing his lady to faint. She had to be fanned back to life with a fan over a yard high, while her attendants sprawled about the ground as a result of the sneeze. The Mayor then tried to dance with the Gypsy girls but his flirtations made rockets explode from his breeches. In his fright he rushed up a pole and stayed perched up there.

As the day came to its close dancers became more excited; people jumped higher, breaking out into such buffoonery and disorderly behaviour that the authorities and police had to be called in. Two factions then fought, inevitably bringing the Festival to an end by driving the "Bad" people out of town.

So the Ball de Torrent is said to "start solemnly but to end with club-fights and fleeing." Sr. Amades concludes by remarking that these folk customs have fallen into disuse since people no longer believe them. So the famous Ball de Torrent, once Valencia's joy and pride, has become extinct. L. A.

Instrumentos Musicales del Pueblo Vasco. P. JOSÉ ANTONIA DE DONOSTIA. (Vol. VII del Anuario Musical del Instituto Espanol de Musicologia. Barcelona, 1952.)

There has been and is still much discussion about the origin of the Basque people. Ethnologists and philologists in and out of Spain are still trying to explain the origin of

this people and the linguistic anomaly which its language represents, lacking common roots with the Indo-European tongues and with no similarity to the dialects derived from Latin. Surrounded by these languages, the Euskera or Basque tongue remains an island of sharp outlines and enigmatic origin. But does Basque popular music to-day show the same difference from European music in general as does the Basque tongue? Certainly not. External musical influences, more Spanish than French, penetrated so deeply that to-day they conceal whatever were the native musical characteristics. One meets here as also in Castile many melodies based on the medieval modes conserved by the Roman Church. On the other hand, the guitar turns up fairly often—it was the instrument of the bard Iparraguirre, author of the best known *zorticos*—popular in Navarra, and this led no doubt to the introduction of melodic and rhythmic features known all over Spain such as the jota and fandango. The external influence was helped by the great Basque love of music, for which this people have special talents.

The pages of Donostia on the instruments of the Basque people can be said to be true of the rest of Spain: few others exist in the whole peninsula. For instance, the *txistu* or *chistu*, a three-hole vertical flute, used to accompany dances is also well known in Aragon Castille and Andalucia, and in all these areas is also accompanied by the little drum hung on the player's arm. Among the oddities is the *alboka*, apparently a survival of the old Spanish-Moorish *albogue*, named in the fourteenth century in the *Libro de Buen Amor* among the list of instruments then popular in Castile and Andalucia. It has disappeared in all parts of Spain except in the odd Basque village. The *alboka* is documentarily known to have existed in Vasconia in the fifteenth century together with the old favourite melodic instruments the *dulzaina* and the *rabel*. We need hardly mention the group of percussive instruments such as *panderetas*, *tamboriles*, *palanca*, *zambomba*, etc. The *tamboril* with strings, wrongly known as the *salterio*, is used on both sides of the Pyrenees.

This work of Padre José Antonio de Donostia amply documented is a valuable addition to the history of the instruments in the Peninsula, a history which however has still to be dealt with in a rigorous and comprehensive manner.

E. M. T., *Tr.* John Gavall.

"Sur le prosodie des chansons cleftiques." S. Baud-Bovy.* (From the Supplement of *Hellinica*, No. 4, pp. 95–103—Publications of the Society of Macedonian Studies, Salonica, 1953.)

This short but comprehensive study is an offering to Professor Stilpon P. Kyriakides and actually emanates from a remark of his ("The children of the decapentasyllabic") according to which the various exclamations frequently inserted (and sung) in the Greek folk songs are "either (*a*) simple interjections by which the singer, while completing a vacuum of the melody, tries to express his emotion more strongly, or (*b*) they are the name of the hero of the song or even the name of a woman whose connection with the subject and the origin of the song is not always easy to determine."

Professor Baud-Bovy sets out in a very convincing way to prove that in the first case these exclamations are introduced into the cleftic songs according to strict laws. The comparison between different versions of the same song and of different strophes of the same version leads him to the conclusion that certain exclamations may be added arbitrarily at the beginning of a verse or of a hemistich and more generally after a caesura.

But the case which is most interesting is when these exclamations are inserted in order to permit the text to be adapted to the metrical plan required by the melody. These exclamations are usually monosyllabic or disyllabic (βρέ, μωρέ) and are interjected in a hemistich often after a caesura. Thus the first hemistich of the decapentasyllabic (or "political" verse) consisting of eight syllables may be cut after the fourth syllable; the singer then repeats the third and fourth syllables and proceeds to the end of the hemistich. The metrical plan of the hemistich therefore in this case will be 1–4, 3–8 (the

* See a review of a kindred study, "Sur la Strophe de la Chanson Cleftique," by S. Baud-Bovy in Vol. V, pp. 89–90 of this *Journal*.

numbers correspond to the syllables; the octasyllabic hemistich becomes with the repetition of the two syllables a decasyllabic one). But when the repetition is to be made on a syllable which is not the initial of a word the singer always avoids the repetition and inserts instead an exclamation with which he completes the vacuum of the melody and allows the text to follow the metrical plan of the whole.

Professor Baud-Bovy after examining a great number of different cases with the first and the second hemistich (taken from the transcriptions of cleftic songs recorded by H. Pernot and Mme Merlier for the Society of Folk Songs, 1930) defines the following law as governing the use of the exclamations:

"When the metrical plan of a song follows the repetition of a certain number of syllables of the verse or of the hemistich, the singer may freely cut the word but he cannot resume on a syllable which is not the initial of a word. In order to replace the missing syllables he has recourse to exclamations such as μπωμώ (bobò) or μωρέ (morè), this last one used indifferently as a monosyllabic or disyllabic one" (this is attained by the use of two shorter notes).

Professor Baud-Bovy finds that at the present stage of our studies we cannot give a definite answer as to whether this impulse of repetition is due to a survival of an ancient metrical model, to an exterior influence, or to a spontaneous development.

While examining this subject he discovers a striking metrical resemblance between the famous cleftic song "The Golden Eagle" and a love-song "The Golden or Wild Bird" as it is noted in Byzantine notation in the MS. of the monastery of Ibiron (seventeenth century); both songs follow absolutely the same metrical plan. S. M.

Slovenski Etnograf (Slovenian Ethnographer). Vol. V, 1952. B. Orel and M. Matičetov, ed. (Ethnographic Museum, Ljubljana.)

Three articles deal, *in toto* or in part, with musical folklore. Josip Tominšek (pp. 169–178) contributes several details to the history of the collection of over 12,000 Slovenian folk songs, begun in 1905 under the direction of Karel Štrekelj (+1912). His successor, Matija Murko, lived to the ripe age of 92 but even he did not see the work in print. Ivan Grafenauer, in the appraisal of Murko's ethnographic researches (pp. 197–207) notes that the manuscripts were kept before the Second World War in an open book case located in the corridor of the Ethnographic Museum and were raided by musicians looking for melodies to be used for harmonisation. The most important article is Radoslav Hrovatin's detailed report about the Opatija IFMC conference of 1951 and the Yugoslav folk dance and folk music festival (pp. 257–271, brief French summary). The representation of many parts of Yugoslavija on the programme of the festival served as a stimulus to the author for a synoptic consideration of the wide variations in rhythm, scale, ambitus, harmony, melodic structure, and musical instruments on the Yugoslav territory in which the Slavic elements interact with Alpine, Mediterranean, Panonian and Oriental musical idioms. The author would receive warm thanks from his colleagues abroad for a presentation of his survey, in less condensed style, in a language that is accessible to a larger number of readers than is Slovenian. J. B.

Bilten Instituta za Proučavanje Folklora u Sarajevu (Bulletin of the Institute for the Study of Folklore in Sarajevo). No. 2, ed. Cv. Rihtman and J. Vuković. (Sarajevo, 1953.) 412 pp.

This is the second volume of the "Bulletin" that was reviewed previously in this *Journal* (Vol. V). It is only fair to say that the title "Bulletin" gives no indication of the scope and magnitude of these volumes, which reflect a wide approach to the subject of folklore, provide a great amount of valuable information and maintain a high standard of scholarship.

Only one of the articles are directly concerned with music and two with dances. The remainder, which deal mainly with the literary and sociological side of folklore studies, include a brief but striking article by Dr. Jaap Kunst on the Cultural and Historical

Relations between the Balkans and Indonesia: Dr. Kunst concludes with a series of photographs from the two areas showing most unexpected parallels in many fields—music, instruments, dances, buildings, embroidery designs, ornaments, etc. Then there is an article—with a French résumé—by M. Bošković-Stulli on the origin and nature of witchcraft superstitions, their two kinds, the way in which one kind has commonly been linked up with the church (the priests being regarded as the protectors of the witches) and the resultant confusion of mind. On the basis of material collected in 1931–5, M. Filipović gives some ethnological notes on the district of Rama, formerly one of the backward areas, but latterly fast being transformed by technological developments. He does deal briefly, too, with the (epic) songs and instruments of that area. There are also articles by A. Kristić (The Business Centre of Kreševo) and C. Sijarić (a study of folk life from Sandžak districts, which includes an interesting account of the singing which accompanies the local form of bull-fighting—bull against bull), by A. Bejtić (the first part of a study of certain folk poems) and by A. Škaljić (Customs and Beliefs in the District of Jajce). M. Obradović also gives a detailed account of games played in the Jajce area. (How delightful to find hop-scotch enjoyed by children there too!) And V. Palavestra gives a number of folk tales, with a brief introduction, also from the Jajce area.

The first of the articles on dances is by J. Dopuda (Folk Dances of Kupreško Polje), dealing with the occasions for dancing, style and costumes, etc., rather than with analysis of individual dances. The second is a brief one by J. Vuković (on the origin of the dance "Tonci" and of the name).

Lastly, one of the most impressive articles in the book is one by the editor, Cvjetko Rihtman (Folk Music of the District of Jajce). This is a detailed and well documented study of the three styles of music found in the area, the instruments used and their construction, the scales and rhythms to be met with and 244 musical examples in illustration.

How heartening it is to find the study of this area, so rich and varied in folklore material and at the same time so fast changing, in such competent hands. The one great drawback lies in their being only one article with a résumé in another language, which means that all this valuable documentation is still inaccessible to scholars unacquainted with Serbo-croatian. E. V. DE B.

Mens en Melodie, Allgemeen Maanblad for Musiek. (Het Spectrum, Utrecht, Jan.-Sept., 1954.)

Neerlands Volksleven. (Klein Persynlaan 39, Wassenaar.)

Kroniek van Kunst en Kultuur. (Amsterl 250, Amsterdam, October, 1953.)

Mens en Melodie, the leading Dutch monthly devoted to music, generally concerns itself more with art than with folk music. Every now and then, however, it contains articles of interest for the folk musician. In the January issue, Dr. Jaap Kunst discusses the sore point of copyright in folk song.

In the April number Mrs. Will Scheepers supplies much useful information on Dutch Easter songs with musical examples and a bibliography. The same author contributes an article on Easter Customs in Ootmarsum in *Neerlands Volksleven*, "Pasen 1954" number, and another article on the present state of folk song collecting in the different provinces of the Netherlands in the *Kroniek van Kunst en Kultuur* of October, 1953. A. A. B.

Some Belgian and French Periodicals and Articles

Annuaire IV, 1951. Commission Nationale Belge de Folklore. (Ministère de l'instruction publiques, 1953.) 223 pp.

This volume contains reports from the Commission on its activities and from delegates to international congresses, papers read at meetings and study sessions, also a Belgian bibliography of folklore. This last is under the responsibility of Monsieur R. Pinon.

The classification—(1) Belgian folklore, (2) Belgian authors on any branch of folklore, and (3) non-Belgian authors on any branch of folklore published in Belgium—is based on the Hoffman-Krayer system with modifications additional to those accepted by CIAP.

"La Psychologie populaire d'une grande guerre (1914–1918)." ROGER PINON. (*Nouvelle Revue Wallonne*. T.6, No. 32. Liège, 1954, pp. 163–176.)

Monsieur Pinon here studies popular attitudes derived from the experiences of the 1914–18 war as reflected in the verse and dance of the region.

"La nouvelle Lyre Malmédienne, ou la Vie en Wallonie malmédienne reflétée dans la chanson folklorique." ROGER PINON. (From *Folklore Stavelot-Malmedy*, Vol. XVII, 1953, pp. 53–95.)

The sub-title of this article makes it self-explanatory. Monsieur Pinon here classifies and analyses in some detail the jingles and games which are used by the children of the Malmédy district and which reflect the adult life around them.

"A propos de triknoter." ROGER PINON. (From *Les Dialectes Belgo-Romans*, Vol. X, No. 1, 1953, pp. 126–9.)

A brief straightforward article on the meaning of "triknoter" and its appearance in a Walloon song rare in having no French parallel and therefore probably locally derived.

Arts et traditions populaires. Revue trimestrielle de la Société d'Ethnographie Française. (Presses Universitaires de France, Paris.)

This journal deals with folk art in general. One section, "Notes et Materiaux," is concerned with detailed points of research and includes two articles of musical interest by Claudie Marcel-Dubois: in Vol. I, 1953, an account and analysis of the song "En Paradis, il y a-t-un arbre"; in Vol. II, 1953, on the custom "tirer les joncs" or "sonner la bassine" at the Breton village of Surzur, a curious means of summoning those of neighbouring villages to celebrations at Midsummer.

Orphée. Revue Internationale de Folklore musicale, quarterly. (51, r. Vivienne, Paris IIe.)

This, like the preceding, is a comparatively new journal. It covers a wide field and is addressed primarily to the (music) teaching profession and to those concerning themselves with the value of folklore (particularly through the medium of recordings) in both musical and general education. Year 1, No. 1/4 (1953) and Year 2, No. 3/2 (1954) include some articles of particular interest—on oriental music and instruments—by Roger Dévigne and J. Rollin, and an interview with Darius Milhaud covering a good deal of controversial ground on the subject of folklore and the composer. E. V. de B.

Ar Soner. La Revue du Folklore Vivant de Bretagne. Nouvelle série, nos. 47 à 58, août 1953 à juillet 1954. (7, rue des Gentilhommes, Quimper, France.) 116 pp.

Le no. 47–48 reproduit le discours de S.S. Pie XII sur le Folklore, encouragement qui ne peut être que favorable aux études folkloriques dans les pays catoliques. Les nos. 54, 55 et 57 contiennent d'intéressantes notations de chants bretons effectuées récemment pour la plupart; elles servent d'illustrations à une étude des gammes traditionnelles. Le no. 55 publie les airs imposés au concours 1954 des sonneurs de binious et de bombardes: certains sont des arrangements d'airs fokloriques. Le no. 47–48 donne quelques chansons en langue bretonne, et le no. 54 note et commente la marche des Chouans. Plusieurs auteurs interviennent (nos. 47–48, 49–50, 51, 58) dans la discussion du problème du répertoire et de la technique des sonneurs de binious, et spécialement pour savoir s'il faut emprunter aux répertoire et à la technique des pipe-bands écossais. On va jusqu'à parler "de la fusion des cultures celtiques" (no. 55): ce pan-celtisme est discutable, et je préfère les remarques intéressantes quoique sévères de Pierre Mocaér (No. 56): "Pour la sauvegarde de notre patrimone culturel." R. P.

Some American and British Folk Dance Periodicals

(1) *The Country Dancer.* (The Country Dance Society of America, 31, Union Square West, New York, 3.)

(2) *Folk Dance Guide.* 5th Year. (Box 342, Cooper Station, New York, 3.) 20 pp. 50 cents.

(3) *Sets in Order.* (462, N. Robertson Blvd, Los Angeles, 48, Cal.)

(4) *Viltis.* (1402, Seventh Ave, San Diego, Cal.)

(5) *Cylch-Lythyr,* News-Letter of the Welsh Folk Dance Society. (Bryngwyn, 33, Elton Ave, Blundellsands, Liverpool, 23.)

(6) *Manchester District* (English Folk Dance and Song Society). *Newsletter.* (7, Roseleigh Ave, Burnage, Manchester, 19.)

(7) *Yn Liorran, Journal of the Manx Folk-Dance Society.* (17, Belgravia Road, Onchan, Isle of Man.)

(8) *The Folk Dancer.* (Hon. Editor: Dr. Hugh A. Thurston, 505, Wilbraham Road, Manchester, 21, England.)

These periodicals contain notes on current events and, usually, short articles of a popular nature and descriptions of dances, besides special articles.

The *Folk Dance Guide* (2) which appears annually gives a directory of instruction groups arranged geographically, a selected bibliography of textbooks of dances of various countries and a list of current periodicals.

The Welsh Folk Dance Society (5) and the Manx Folk-Dance Society (7) are of fairly recent formation and we wish them both a long and prosperous life.

The Folk Dancer (8), a new publication which is issued six times a year, is of a more ambitious character. According to it sub-title, it is "exclusively devoted to the development of folk dancing of all nations for the enjoyment of leisure and the promotion of a better international understanding." It contains some thoughtful articles on various aspects of the dance, historical notes on dances and descriptions of musical instruments, dance notations and news of international dance groups. It is very well produced in pocket size. M. K.

GRAMOPHONE RECORDS

Magyar Néprajzi Felvételek (*Hungarian Folk-Music Recordings*), issued by the Folk Art Institute, Budapest.

Bartók, Kodály and Lajtha have been such scrupulous analysts of Hungarian folk music, and Bartók and Szabolcsi such precise expositors, that foreign folklorists sometimes feel they understand the characteristics of Hungarian tradition more completely than those of any other folk music. For most of us, acquaintance has been made on paper only, for the authentic sound of Hungarian folk music has been little heard outside its own area. The voice of Spain, of Yugoslavia, of Bali even, is more familiar to us, from gramophone or radio, than the voice of Hungary. Nevertheless, for some years now, an excellent series of Hungarian folk music recordings has been commercially available, on one hundred and fifty-odd double-sided discs, under the label first (I believe) of *Patria*, later of the Folk Art Museum, and now of the Folk Art Institute (Népművészeti Intézet). The International Folk Music Council has lately been presented with a number of these recordings, by the Hungarian Institute for Cultural Relations.

The recordings were made under studio conditions in Budapest from 1937 onwards. Singers and instrumentalists of good style and repertoire, encountered during the course of field trips, were brought to the city, where a scientific committee composed originally of Bartók, Kodály and Lajtha (from 1949 onwards, Bartók's place was taken by Benjamin Rajecky, the present head of the Music Section of the Folk Art Museum) supervised the recordings.

The result is a remarkably full sampling of Hungarian folk music types. All the principal music-dialect regions are represented: Transdanubia, Upper Hungary, the Great Plain, and the Székely and Csángo areas situated in what is now Rumania. It goes without saying that great care has been taken to select examples displaying the various scale-structures and architectural forms common to the tradition. What is perhaps not so expected is that such an excellent range of functional and occasional types should be presented, including improvised funeral lamentations, children's game songs, wedding songs (the forthcoming volume of the great *Corpus Musicae Popularis Hungaricae* is to be devoted to this type of songs), name-day greeting songs, carols, and putative magical-ceremonial pieces, such as the remarkable flax-ritual song (32A in the series) whose meaning seems to elude folklorists and singers alike.

The two funeral laments (27B and 71B) are among the most remarkable, if the least agreeable, of the whole series. These are lengthy improvisations in musical prose, whose rhythms are hardly measurable, and whose melodic stereotypes may be dictated by language-tone, or by the memory of existing musical conventions, or by original composition under stress.

Work-songs, in the sense of songs made to help the rhythm of muscular effort seem not to exist in Hungary. But herdsmen, for example, have many songs connected with their occupation. Two interesting examples are the drought-song on 11A, excellently sung by Tanka Gábor, a former horse-herd on the Great Plain, and *Közödik a Mátra* (64A), sung by a group of north-east Hungarian girls. This record contains a few accidental polyphonies which are so happy that one wonders how a tradition like the Hungarian, in which group-singing is quite common, can remain so rigidly, so obstinately, homophonic.

Of the ballad-recordings which have reached this country, the most striking seem to be those of the Transylvanian Székely and the Moldavian Csángo peoples, notably the ballad of *Ilona* (128A) from Bacau in north-eastern Rumania, and the beautiful version of the famous *Molnar Anna* ballad (on both sides of 145) from the same area.

Of the instrumental recordings, which include bagpipe and shepherd pipe solos, as well as small gypsy ensembles, perhaps the most remarkable are the examples of *tekerő* (hurdy-gurdy or *vielle*) playing. The hurdy-gurdy with its "dead dull doleful heavy hums" is rarely heard in Europe now, but it is still in traditional use in Hungary, in the south-eastern region of Szentes, near the Tisza.

Listening to these remarkable recordings—which are mainly of very good acoustic quality—one is struck by the severe, even primitive technical level of performance. Good singers and instrumentalists are not lacking, but their style makes no attempt to charm. The melodies, mostly very square in rhythm, are sung in the main with a minimum of ornamentation; even the much-advertised rubato-parlando songs turn out to possess very little freedom, compared with the music of neighbouring peoples in eastern Slovakia, Rumania, Yugoslavia (exception might be made for the curious Transylvanian lyrical recitative on 101A, which sounds almost Mediterranean). It is notable that the most pleasing performers, with the most evolved styles, are mainly of Székely or Csángo origin, and their ways of singing may owe something to the Rumanians, even though their melodies do not. These recordings reinforce the impression one gets from the printed page, that in rhythm, scale and structure, Hungarian folk music must be among the least differentiated and most uniform of European traditions. If this is so, the fact may have aided Hungarian scholars, brilliant as they are, to show such impressive results in the analysis of their material.

This excellent series of recordings would be even more valuable still if it were accompanied by some explanatory notes. As it is, one can only go by the label, and that gives us merely the place of origin and the title of each item, but nothing else; not even the name of the performer, nor of the collector, nor of the date of the recording, nor the category of song. True, in most cases, the performers announce their names at the end of each record, but sometimes in a way that is hard even for Hungarian ears to catch.

A. L. L.

Drums of the Yoruba of Nigeria. Ethnic Folkways Library (New York). P.AAI. LP.

This record contains twelve bands, three on one side and nine on the other, illustrating the many forms of drum orchestra used by the Yoruba people of West Africa. Most of the recordings are cult drummings, that is drum performances proper to the religious cults associated with Shango the Thundergod, Eshu the messenger of the gods, and so on. There are also examples of professional drumming, social dancing and the talking drum.

While the latter is interesting, though it lacks an English translation of the messages sent by the drum and there are good cross-rhythms towards the end of Side 2, band 7, the general effect of the drumming judged from what Africa can produce is undeniably dull. This is in part due to the recording. The general level of recording, which is fair to good, suffers a lapse on Side 2, band 3, where the social dance is marred by the balance, the drums being so strong and the song so faint that the listener will not gain a realistic impression of what such a dance would really sound like.

There seems to be lying in wait for LP record makers a temptation, when recording folk music, to fill the record by giving too lengthy examples. This record is a case in point. There is a good deal too much of some of the items: their thematic interest does not justify so generous an allowance of time.

On the other hand, one can only record what is played and it must be confessed that for the most part the drumming on this record lacks the thrill and abandonment and the interweaving of rhythms so typical of Africa.

The record is accompanied by an illustrated booklet whose photos and notes are admirable. A. M. J.

REVIEWERS

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I. F. F.	Ian F. Finlay	S. M.	Solon Michaelides
I. H.	Imogen Holst	W. W.	Walter Wiora
J. B.	Josef Brozek		

Lei Tambourinaire de Sant Sumian, Provence, in "Les Jardinières"

Musicians of the group, Jasenka, from Eastern Moravia (Valašsko).

Photographs by Louise Witzig